No 15 June 1984

IMAGINE™

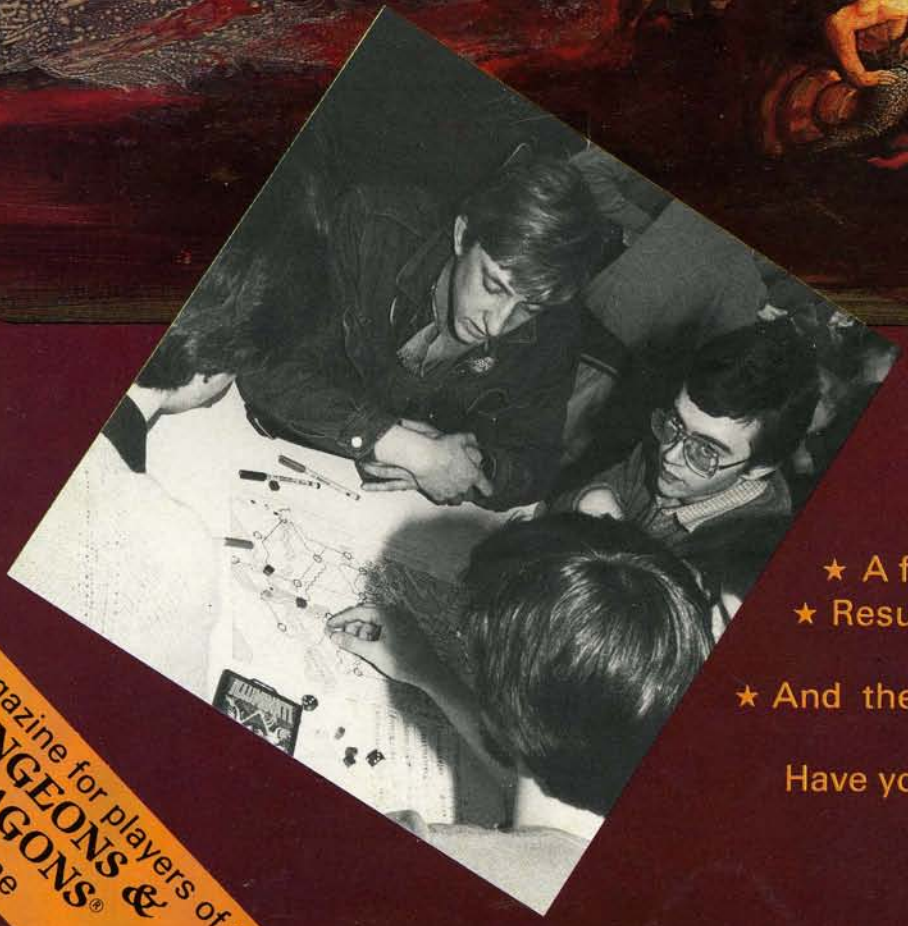
Adventure Games Magazine

£1.00

★ **The Marsh Dragon!**
A deadly enemy in our Brief Encounter

★ **Fiction — 2 prize-winning stories**

★ **Features — Book, film and game reviews; Cartoons; Stirge Corner; and all our regular columnists**



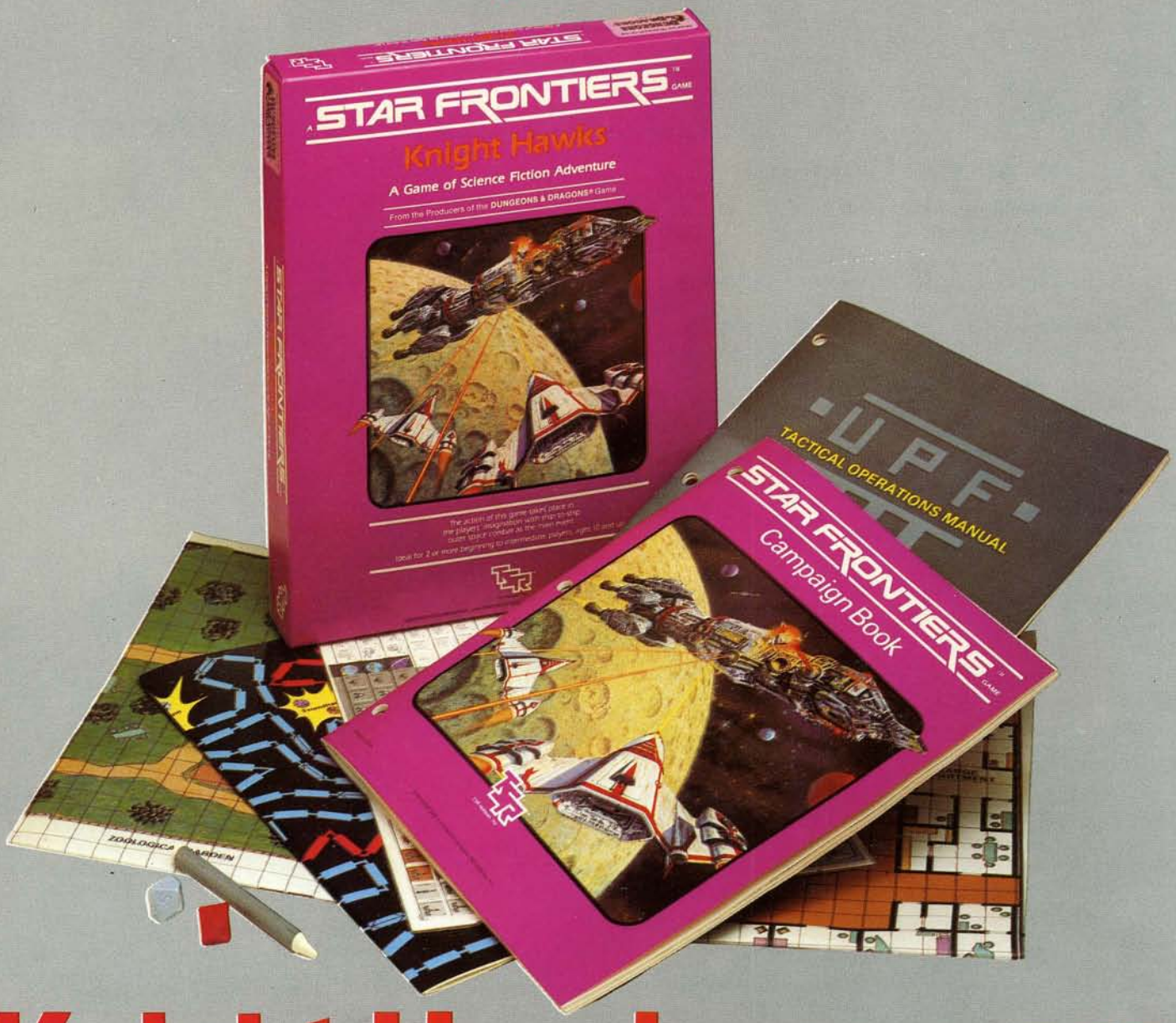
GAMESFAIR
SPECIAL ISSUE

★ A full report on the GF weekend
★ Results of the IMAGINE magazine GAMESFAIR Poll
★ And the module from the AD&D™ Team Competition

Have you got what it takes to survive **ROUND THE BEND?**

The magazine for players of the **DUNGEONS & DRAGONS®** game

One mistake and you're just one more piece of debris



Knight Hawks from TSR

Space is big, cold and hostile. There is nobody to run to for help. You are on your own. Only the very best can survive in TSR's Knight Hawks science fiction game. Are you up to the challenge? The pilot of the sleek fighter, the gunner in a space dreadnought, the navigator on the jump to Prenglar. All these challenges and more are available with this expansion kit for the STAR FRONTIERS™ game.
(And Knight Hawks is also a great game in its own right).

The game features:

* New space skills.
* Detailed aspects of interstellar travel, financing and constructing a star ship, etc.
* Plenty of new rules material including traditional science fiction elements.

Ask your games retailer for details or contact

TSR UK Limited,
The Mill, Rathmore Road,
Cambridge CB1 4AD
Telephone 0223 212517

STAR FRONTIERS is a trade mark owned by TSR Hobbies Inc.

IMAGINE

No 15 June 1984

Published by TSR UK Ltd

Publisher ..... **Don Turnbull**
Editor ..... Keith Thomson
Assistant Editor ..... Paul Cockburn
Editorial Assistant ..... Kim Daniel
Features Assistant ..... Michael Brunton
Art ..... Phil Kaye
News ..... Doug Cowie
Computing ..... Mike Costello

This month's contributing artists:
Paul Ruiz, Pete Young, Euan Smith, Lee Sullivan, Rebecca, Ian Williamson, Brian Williams

Cover by Glyn Wyles

GamesFair photos by John Aldous

Contents

Special Feature, Part One
GAMESFAIR '84
A complete report, with photographs 2
The IMAGINE magazine / GamesFair Poll,
The results from Reading, and a chance to let us know what you feel 4

The Air Was Heavy With The Scent Of Rain,
Prize-winning fiction from **Mythcon**, by Linda Morgan and Pauline E. Dungate 6
The Marsh Idol, by Mark Davies
A Brief Encounter — introducing the **Marsh Dragon** 9
The Imagination Machine, by Mike Costello
News and reviews on micros and software for gamers 14
Notices — recent game releases examined by independent reviewers 16

Special Feature, Part Two
GAMESFAIR '84
Round The Bend, by Jim Bambra
The module from the AD&D™ Team Competition at Reading
Enter the laboratory of Severad,
and find out what it means to be flushed from success 21

PAN, the magazine within a magazine
Turnbull Talking, more competition results 31
Press Cuttings — fanzine reviews 32
Dialog, by Lew Pulsipher 32
Tavern Talk, by Pete Tamlyn 33
Rubic of Moggedon 34
Letters 36
Stirge Corner, by Roger Musson 37
In Search of Dragons, by Ian Knight and Graham Fuller
A brief look at the mythology of the beast 38
Illuminations, news from the world of gaming 41
Game Company — conventions & club listings 42
Fantasy Media, by Colin Greenland
The latest on books, films and videos 43
It's like this.... only different, by Derrick Norton
Some thoughts on the nature of RPGs 44
Dispel Confusion, RPG rules questions answered 45
The Sword of Alabron, by Ian Williamson 46

Editorial

There are such devastating topics for this editorial to cover, it may be that you should only tackle it after you've made yourself comfortable on your favourite throne, your familiar purring on your knee. Stoke up the brazier, make yourself a nice hot **potion of comprehension**, and endure....

First off, a quick scan through the pages of this magazine will have shown you an interesting new development. It's called colour. It's a scintillating new idea, so devilishly simple that I wonder why no-one has thought of it before. Of course, some obscure publications may have tinkered with the idea in the past, but then that's like saying we weren't very original in printing on paper, isn't it?

And there's more good news to come! Next month, not only will there be colour, but we will be making use of another technological breakthrough, which will make **IMAGINE** magazine even better value for money. This is called the 'bigger staple'. Another simple idea, and even more cunning, because it means that from issue 16 there will be 8 extra pages, all for the same price! This means in turn that there will be even more of the kind of articles you want to read. What more can I say?

Paul Cockburn

IMAGINE™ magazine is published monthly by TSR UK Ltd, The Mill, Rathmore Road, CAMBRIDGE CB1 4AD. Telephone: (0223) 212517. Telex: 818761.

IMAGINE magazine is available from all good hobby shops and newsagents. It is distributed through the newstrade by Seymour Press Ltd, 334 Brixton Road, LONDON SW9 7AG. It is also available direct from the publisher by individual subscription. The subscription rate is £12 for twelve issues.

Back issues of IMAGINE magazine, where still available, can be bought directly from the publisher for the price of £1.00 (plus 50p postage and packing). Payment must accompany all orders. If one or more issues in an order are out of print, a credit note will be substituted which may be exchanged for cash or merchandise from the publisher.

The issue of expiration for each subscription will be printed on the subscriber's mailing label. Changes of address must be notified to the publisher at least 30 days before the effective change to ensure uninterrupted delivery.

All material published in IMAGINE magazine becomes the exclusive property of the publisher prior to publication, unless special arrangements are made to the contrary in writing.

IMAGINE magazine welcomes unsolicited submissions of written material and artwork at all times. However, no submissions will be returned unless accompanied by a stamped, self-addressed envelope of sufficient size and postage. Under no circumstances will the publisher accept responsibility for any such submissions. Published material will be paid for.

IMAGINE is a trade mark owned by TSR UK Ltd. All rights on the publication of this magazine are reserved, and nothing may be reproduced in whole or in part without the written consent of the publisher.

Copyright © 1984 by TSR UK Ltd.

Opinions expressed in this magazine are not necessarily those held by the publisher.

IMAGINE magazine gratefully acknowledges the support offered by its sister publication, DRAGON® magazine, published by TSR Inc, PO Box 756, Lake Geneva, Wisconsin 53147, USA. Articles appearing in IMAGINE magazine may have appeared previously in that publication.

GAMESFAIR '84

From noon on Friday, April 6th, until 6pm on Sunday, April 8th, 350 people found themselves involved in the Greatest Adventure Of Them All. They gathered in small groups to battle the fiendish concoctions of half-crazed DMs and overworked canteen staff; they mastered the fearsome complexities of strange machines that ate silver pieces; they fought with each other in competition; they joined each other in bar-room revels.

Yes, GamesFair has been and gone for another year....

This is *the* event on the gaming calendar, where the emphasis is placed squarely on playing. And this year, more than any before, there were opportunities to play a wide variety of games, ranging from the bizarre to the really strange. Enthusiasts used the delegates' notice board and the skills of TSR staff on the public address system to attract players for **Railway Rivals, Illuminati, RuneQuest, Traveller, Spanish Main, En Garde, Battlecars, 1829,** and, of course, the odd **AD&D™** game or two....

The only event where delegates had to book a place before the event was the AD&D Open Competition, which seems to attract the attention of the best players in Britain. About 200 delegates entered, playing a module written by Graeme Morris, called **When A Star Falls,** which will appear this year as UK4. The winner was part of the large contingent from Southampton University, following last year's triumph by a member of the Exeter University Club. Richard Williams, who admitted to having failed to reach the final before on any of his visits, won a cash prize, one of the highly-prized 'red dragon' badges, and an engraved glass goblet, presented by Gary Gygax, who refereed the final session. Perhaps Richard has a few tips for those who didn't do so well...?

'I didn't hit *anything* in the final! Everyone contributed something to the game, so my winning was well dodgy. The final was an opportunity to play with good players, and it went well. It was a good scenario to play in; it had balance. A lot of people will get great fun out of it.

'I think you pull it off if you come up with ideas that help the party. The Club at Southampton is a great preparation for something like this, because we play against the clock now and again. If you want to know what helped me win, it was bad dice, good beer and curry!'

Congratulations to Richard, to Mike Estabrook (2nd) and Martin Croft (3rd), and to all the other finalists, pictured above just before the start of the final.

By the way, if you are wondering about the expression 'well dodgy', I am assured by members of Richard's entourage that it has a very wide usage, but that it can most usually be applied as an additional alignment, as in 'I'm not having anything to do with those dragons, they look well dodgy....'

Main Pic: **The GamesFair AD&D Open Finalists Les Arnold, Graham Lee, Martin Croft, Nick Bailey, Richard Whiteside, Mike Estabrook, Steve Cook & Richard Williams**

Far Left: **Richard Williams, winner**

Left: **AD&D Team Competition Winners, The Warwick All Stars (left to right) Dave Hulks, Trevor Mendham, Graham Staplehurst (not technically one of the team as he DM'd, but anyway...), Steve Norledge, Paul Street & standin for Brian Dolton with authentic Walkman.**

PAGE 3 (top to bottom)

1. The reserve finalists: Lewis Jardine, last year's winner (back row, second left) can't believe his luck...

2. All the way from America: Guest of Honour E Gary Gygax flanked by GenCon winners Chris Powers (left) & Doug Stanley

3. Victorian Adventure with the dapper Steve Smith

4. The mighty Southampton University Games Club in action

5. The Berlin Connection: Mandy Glover, Jon Skinner & Max.

The other organized event was the AD&D™ Team Competition, the module for which occupies the centre of this magazine. The tradition for this competition is that most teams are wiped out as quickly as possible, so that the DMs can get all the violence out of their system before the serious competitions start. This year was no exception, with a procession of half-orc thieves falling prey to some trap or another. It's amazing how many good players get caught out, so don't despair if your party gets pulled through the mincer too. Having two survivors left at the end of the adventure, your team would have beaten 75% of those that entered....

The winner's prize was carried off by a team that was hastily put together at the convention, the Warwick All Stars. One or two fanzine editors were part of this famous group — they succeeded in being weirder than the scenario, and triumphed. Another of the traditions of this wonderful event is that the losers receive almost as much fame as the winners. Obviously the word is getting around. The Mystical Illuminati, who were truly *awful*, went into hiding when the results were announced, and had to be tracked down to receive their prizes, dice marked 4, 5, 5, 6, 6, 7. Better luck next year, lads.

A vote of thanks is due to all those who organized games over the weekend. David Watts came from Wales to run **Railway Rivals**; Francis Tresham brought **Spanish Main** and **1829**; Steve Smith, kitted out in deerstalker and tweed cape, ran several games of **Victorian Adventure** (*reviewed on page 17 of this magazine*); Basil and Simon of **Tortured Souls** ran a few scenarios; Kevin Cropper and a large contingent of **Crasimoff's World** players from Norway ran riot.

Video Game of the Year was **Track & Field**, which caused some serious sporting injuries — mostly blistered fingers from doing the 100 metres sprint.

There were many others who quietly got on with running all-night RPG campaigns. The real joy of GamesFair is that there is always something going on, and there are always willing victims, ready to try something out. Next year, we hope, there will be room for more delegates, and a few more organised events like the excellent **En Garde** campaign run by Paul Evans and Theo Clarke of the Esso Games Society. Book early!

Paul Cockburn

EN GARDE!

Le DIARY de M Bargot

MARCH 1674.

Mon last quiet month avant Toulouse de Lotte drags us all off to le war avec les Italians encore. Quelle idiot made de Lotte le Colonel de les Picardy Musketeers anyway? Time for une last grande fling.

Week 1: ***Allez to Jean d'Arme's party at le club (Hunter's – formidable n'est pas?).***

Week 2: ***Last chance for un peu de rapier practice (could be useful at le front).***

Week 3: ***Carouse at Blue Gables avec mon beloved Betty Kant (ugly woman but beaucoup de influence).***

Week 4: ***Quiet week at home avec Betty...***

JULY 1674

Back from le war avec les Italians (or was it les Boche?). Quelle horreur! Tout this social climbing is getting too much pour moi. Mentioned twice in despatches and nothing to show for it but une pat on the back (*"Pats on the back have no effect on the game"*).

****

En Garde is a unique role-playing game of social climbing in the clubs and regiments of 17th century France. The rules are remarkably simple with the real fun arising from the interaction between the players (and, depending on your sense of humour, from the awful puns used as names for the characters!).

The game mechanics are rather elegant. The object is to climb the social ladder, neatly stepping on the fingers of those below. This means gathering status points by being seen with the right people in the right places. The key lies in the orders that each player submits every month — like those of M Bargot given above. These say how a character will spend each week of each month, and cover such things as courting a mistress (fickle creatures at the best of times), joining a regiment, and being seen in the best company at clubs — the impolite term is 'toadying'. Most activities cost huge amounts of money (but Daddy is paying), and give characters status points. Gain enough status points in a month and your social level rises, then you can cut that swine Jim N'Tonic dead next time he crosses your path! Players, of course, need to co-operate to a degree to garner enough status points, and getting yourself invited to a function at someone's club can make getting into Buckingham Palace look easy! Then, France seems to be permanently at war with the Italians, Germans, Peruvians....

At GamesFair the gentlemen of the ESSO Wargames Soc (Paul Evans — le King — and Theo Clarke) spent their entire weekend answering idiot questions and adjudicating the outcomes of the garbled written orders from about 50 players —reduced, by duels and the odd war, to a mere dozen by the end.

Thanks to brilliant play, judicious use of cowardice and a great deal of beginner's luck, M Bargot was among the survivors, having acquired a considerable fortune and a climb of several social levels to the rank of Colonel (he also got a pat on the back but that's another story). Prizes were awarded in three categories. Ray Cole gained the greatest Social Level increase, rising 9 levels. Ray also shared the second category, top of the table at SL 13, with Clive Eastwood and Paul Hanton. Thirdly, for the greatest contribution to the game over the weekend, Matt Williams and Phil Lucas came out on top.

By the way, I'll be throwing a party at the club in week one next year. Does anybody fancy a taste of high society?

Colonel M Bargot (Graeme Morris)

The IMAGINE™ magazine

GAMESFAIR POLL

This year, the 350 delegates attending **GamesFair** were invited to be part of the inauguration of a series of new and highly prestigious awards. Each one of them was sent an entry form, on which to record their votes for various categories, and the results of their deliberations are produced below. Everyone here at TSR is confident that, in due course, these awards will be recognised as the 'Oscars' of the Gaming World.

For this to be true, we would like the voting group to be as large as possible. Therefore, we are now extending the voting to all **IMAGINE** magazine readers. What we would like you to do is to make a duplicate of this page for each voter, and then vote once in each category below. All votes should be sent in to IMAGINE magazine at the Mill, by no later than July 1st. As an incentive, ten voters, chosen randomly after the closing date, will be sent the next available module in the RPG system of their choice (so long as it is one of ours!) as soon as it arrives here from the United States. DON'T FORGET TO PUT YOUR NAME AND ADDRESS IN THE SPACE BELOW. The results of the full Poll will be announced in the September issue of IMAGINE magazine (#18).

The following results from the GamesFair Poll, therefore, are now going to be used as the basis of the nominations in each of the categories. Unless otherwise stated, the nomination received at least 5% of the votes of the GamesFair delegates. When you vote, remember that you can do so only for an item listed in that category; simply place a tick against the item of your choice. The games are listed in the order they were ranked by the GamesFair delegates.

Although the Poll is meant to be fun, please do take the main part of it seriously. If you don't like any of the nominations in a category, write 'NONE'. And if you can think of any categories/awards you would like to see added (or deleted!) from the list next year, let us know.

Anyway, that's enough waffle; add your name and address, move onto the next column, and find out what the people at GamesFair voted for:

NAME .....

ADDRESS .....

.....

.....

.....

RESULTS / NOMINATIONS

(unless otherwise stated, all awards are 'of All Time' — and not specific to 1983-4)

BEST FANTASY RPG
1. **ADVANCED DUNGEONS & DRAGONS**
2. Runequest
3. Dungeons & Dragons
4. Dragonquest
5. Call of Cthulhu ★

BEST SCIENCE FICTION RPG
1. **TRAVELLER**
2. Star Frontiers
3. Gamma World
4. Star Trek
5. Space Opera
6. Aftermath
7. Universe

BEST RPG in any other category
1. **CALL OF CTHULHU ★**
2. Champions
3. Top Secret
4. James Bond 007
5. Boot Hill
6. Gangbusters

OVERALL BEST RPG
1. **ADVANCED DUNGEONS & DRAGONS**
2. Traveller
3. Dungeons & Dragons
4. Call of Cthulhu
5. Runequest

BEST INDIVIDUAL SCENARIO for any RPG
1. **EX1, THROUGH THE MAGIC MIRROR**
2. S1, Tomb of Horrors
3. X2, Castle Amberville
4. I6, Ravenloft
5. I4, Pharoah
6. The Hall of Tizun Thane (WD 18)

BEST BOARDGAME / CARDGAME
1. **TALISMAN**
2. Diplomacy
3. Illuminati
4. Judge Dredd
5. Nuclear War
6. Chess

BEST PROFESSIONAL MAGAZINE
1. **WHITE DWARF**
2. Imagine
3. Dragon
4. Tortured Souls

BEST AMATEUR MAGAZINE
magazines that did not secure 5% of the vote are included herein
1. **DRAGONLORDS**
2. Beholder
3. Sewars
4. Stormlords
5. Tales from Tanelorn
6. Wereman

BEST INDIVIDUAL ISSUE of any magazine
magazines that did not secure 5% of the vote are included herein
1. **WHITE DWARF 52**
2. Best of Dragon III
3. Imagine 5
4. White Dwarf 50
5. Best of White Dwarf Scenarios
6. Imagine 11
7. Imagine 6
8. Sewars 17
9. White Dwarf 51
10. Tortured Souls 1

BEST FANTASY FIGURES RANGE
1. **CITADEL**
2. Chronicle
3. Ral Partha
4. Asgard
5. Grenadier

BEST FIGURES RANGE in any other category
1. **CITADEL**
2. Cardboard Heroes (Steve Jackson)
3. Hinchliffe
4. Grenadier
5. Minifigs
6. Ral Partha

VARIOUS AND SUNDRY AWARDS WITH NO RELEVANCE TO GAMING WORTH MENTIONING

Best Film	Best Book / Series
1. **LIFE OF BRIAN**	1. **LORD OF THE RINGS**
2. Raiders of the Lost Ark	2. Thomas Covenant
3. Return of the Jedi	3. To Your Scattered Bodies Go
4. Conan	4. Saga of the Exiles
5. Bladerunner	5. Earthsea Trilogy
6. The Meaning of Life	6. Dune

Best Sporting Event	Best Music
1. **SUPERBOWL XXI**	1. **MIKE OLDFIELD**
2. Torville & Dean	2. U2
3. Boat Race	3. Saxon
4. FA Cup Final	4. Hawkwind
5. Winter Olympics	5. Beatles
	6. Pink Floyd
	7. 10cc
	8. Yes
	9. Rush
	10. Michael Jackson

Event of 1983	Turkey of 1983
1. **GENERAL ELECTION**	1. **THE THATCHERS**
2. My Birthday (various individuals')	2. Lew Pulsipher
3. GamesFair	3. Gary Gygax
4. Christmas	4. Arthur Scargill
5. New Year	5. Ian Livingstone
6. Launch of Imagine	6. Ronald Reagan
7. Games Day	7. Boy George

THE SALLY AWARDS FOR EXCELLENCE

The Open Heart Surgery® Game Award for the game most eagerly awaited in 1984
1. **CORONATION STREET™ RPG**
2. Oxford vs Cambridge Battleboats
3. Greenham Peace Women
4. St Trinians Meet Mad Max
5. Abbot & Costello Meet Cthulhu
6. Operation: Emmerdale Farm

The Finchley Central Award for the worst thing to happen to gaming in 1983
1. **NEW AD&D® GAME CHARACTER CLASSES**
2. Thrud The Barbarian
3. Sewars didn't fold
4. "....my best character died...."
5. AD&D® Action Figures (the Bendy Ones)
6. Imagine™ magazine

The Tyburn Hall of Fame Award Who would you like to see hung in it?
1. **PETE TAMLYN**
2. Torville & Dean
3. Runic Press International (of Rubic Fame)
4. Mark Harrison (of Travellers Fame)
5. Lew Pulsipher
6. Ian Williamson (of Alabron Fame)

The Finn mac Finn von O' der Finnson Award for the most awful character name ever
1. **CAPTAIN BUGSQUASH**
2. Mildew Biggerbat
3. Erasmus Music Centre
4. Eric the Cleric (there's one in every party)
5. Halibut the Elf
6. Sir Duction of the Innocent — Paladin

★ *This game was voted for in more than one category*

ARE YOU READY FOR THE PBM ADVENTURE CHALLENGE?

Adventures in your own home are one thing. But are you ready for the challenge of national play-by-mail (PBM) adventures, professionally gamemastered with massive computer support?

You can seize control of a gigantic stellar empire (STARWEB) or lead a small, bewildered party exploring a complex alien environment (CRASIMOFF'S WORLD). You can become a mediaeval lord, challenging for the throne of England (FEUDAL LORDS), or a murderous underground military complex, sending robots to destroy your rivals (WARBOID WORLD). You can even design your own species and home planet (STARMASTER) and lead them in exploration and conquest in a universe populated by hundreds of other species (perhaps as carefully-crafted and ambitious as your own).

Each player in a PBM adventure sends his commands to the gamemaster, and receives an individual report showing the results of his own and other players' actions. As you encounter other players, you have infinite scope for alliances, double-dealing and betrayal – there are no holds barred, and success may go not to the most powerful player but to the most cunning negotiator.

FLAGSHIP magazine introduces you to Britain's fastest-growing hobby, with:

- ★ full-colour cover and extensive illustrations
- ★ examples of turn reports
- ★ introduction and analyses for every PBM game run in Britain
- ★ an amazing £10 worth of discounts for new games in *every* issue, offered by gamesmasters to our subscribers.

Every week, thousands of players tear open their envelopes to learn the latest news of the desperate power struggles between their kingdoms, or the savage wars raging across the galaxy. PBM adventure gaming is nerve-wracking; it makes every postal delivery into a balance of hope and fear – but it's also the ultimate adventure experience. You owe it to yourself to give it a try.

Send this form (or write separately if you don't want to cut your IMAGINE™ magazine) to FLAGSHIP (Dept IM), PO Box 12, Aldridge, Walsall, West Midlands WS9 0TJ... and get ready to face the PBM adventure challenge!

YES! I'm ready to try the PBM challenge. Send me my first copy of FLAGSHIP today.
I enclose (delete as appropriate) £6 for 4 issues
£1.75 for a sample issue
(Subscriber guarantee: you can cancel your subscription at a month's notice and receive the unused part refunded if you are in any way dissatisfied)

Name ..... (please print)

Address .....

..... Postcode .....

★ THE FLAGSHIP OF POSTAL ADVENTURES ★

The Air Was Heavy...

Prize-Winning

At the Mythcon fantasy convention over the weekend of 16-17th September 1983 the short story competition produced several outstanding entries - On these pages and overleaf are the two prize-winning entries:- 'Trial' by Linda Morgan and 'After the Storm' by Pauline E. Dungate -

TRIAL

The air was heavy with the scent of rain. Golden clouds of vapour steamed gently off the streets, reflecting the early morning light. The Harbour Master cast a rueful eye over his charge as he hurried to his day's work. He hadn't known it would hold so many! Three days it had been full and still ships came, seeking berth. And did they turn home when there was none to be found? Did full fledged captains retain the sense of an egg-wet fisher? No, they turned along the coast, taking anchor where they could. It would be a lucky Trial indeed if only one ship foundered from lack of safe landfall.

The Town itself fared no better. The beaches were littered with small shelters and makeshift tents, the house mothers nearly gone mad with the effort of feeding them all. Thanks be, he thought, that today was Trial. He would soon have his harbour back, and the town its normal size.

As the dawn left its last shards of light to the day, he glanced up at the Hall, perched calmly on the cliff's top. It never changed. Always the symbol of serenity and wisdom. But even there, Trial caused chaos and bustle — preparations to be made, tradition to be honoured. It would be a good Trial, if he ever finished his work in time to attend. The Trial area started to fill as soon as dawn had lifted the last of the night's rain from its slabs. By mid-morning all allotted space was taken, people filling up the cracks and ledges on the cliffs as eagerly as their ships had moored along the coast. Few were as safe as the ships, but Trial was worth the odd broken bone or cracked skull. As noon diminished the shadows, a high-pitched note from a sea horn announced the ceremony of Trial. A gleaming cavalcade slowly descended to the great open flat of rock that had been carved out of the cliff's face. The crowd cheered as each Master of Music settled to his own place on the shelf above the Trial area. Below, the novices stood awaiting their Trial. Those judged to have sufficient Talent would rise to the Hall as apprentice. Those who failed could stay on at the Town, serving the Hall in whatever way they could. Very few would ever return home, content to be on the Island.

To the side of the novices, two figures crouched, listening. The young turned to the old.

'Will I fail? Will my fate be to scrub their floors and wait at their table?'

'You will pass. Remember that, when you stand before them.'

The young eyes remained unsure. She knew of no reason why she had been hidden from the Hall and trained in secret. All she knew was the constant fear in the eyes of those who had taught her, and her own desire to succeed. If only....

'Ready yourself. It is time.'

The scribe called the roll.

'Sharl Melnor of Selt, rise and present your Talent for Trial.'

The old one rose and stood in her place.

'I am Marte of Selt, tutor to Sharl Melnor. I come to say he ails and cannot defend his Talent. I call another to his place.'

Alarm rose in the eyes of the Masters and was quickly masked. 'Who do you call?'

'I call Taline of Selt.'

'Can you prove that Taline of Selt is Landworthy?'

As Marte and the scribe followed tradition, the Hall grew uneasy. It searched its collective memory for trace of Taline. It could find no voice to place by the name, no face to recognise. Cold fear settled upon them. No-one escaped their Minstrels' eyes. So where had this girl come from?

Satisfied, the scribe called again:

'Rise, Taline of Selt. Present your Talent for Trial.'

Ona, First Singer of the Hall, was to show the novice her paces, and the crowd grew eager for her to begin. They had endured much to be able to attend Trial and Ona's song would be their reward. Nothing was expected from the novice. Talent was born to Talent, and all Talent was at the Hall; everyone knew that, but tradition must be honoured and the people given their chance.

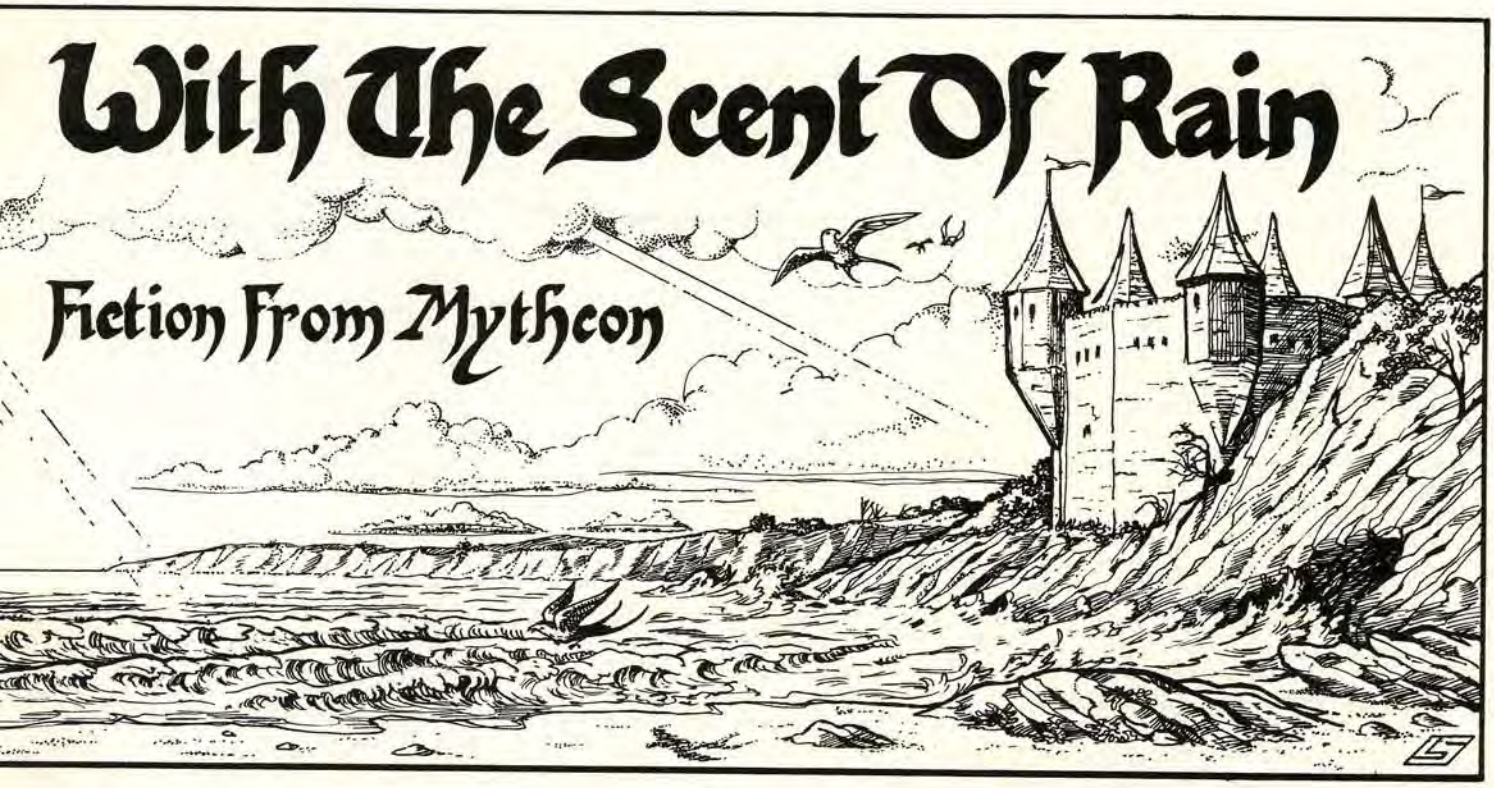
All Singers held an affinity for one aspect of their world, and Ona's was for the sea around the Island. She sang to them of summer seas filled with light and breeze. Of the raging storms that held them locked to the cliff until Spring and warmth freed them. She dived with the seapilots, exploring the depths before rising up into the air and crashing back into the foam. Her voice held them enraptured as she displayed her Talent for all to hear.

Only Marte felt the true power of her song. The slow twisting of her mind. The incessant pushing at her will. The subtle trapping of the Singer's song within her. The elven had long died on Marte's world, their memory turned to grey ash in the

Continued on page 8

With The Scent Of Rain

Fiction From Mythcon



AFTER THE STORM

The air was heavy with the scent of rain, that aroma of damp soil, crushed grass and fresh, clean air which is so often the aftermath of a sharp summer storm. In the new coolness of the Highland afternoon, Graeme Sayle walked barefoot with his visitor along the damp sand. Ahead, children who had vanished into the cliff caves during the downpour were reappearing to frolic in the waves. Lithe, tanned bodies dived and splashed in the water. The sound of laughter drifted towards the two adults. Only one boy hesitated on the shore, afraid to enter the sea.

Graeme shook his head sadly. 'That's not my child, Amber. None of our blood has ever shown fear of the water.'

Amber Reynold watched as the boy flinched from the cold touch of the breakers. Obviously he wanted to join his companions but he didn't dare. He retreated a few steps, sat down on the sand and began to dig into it idly with his fingers while looking longingly seaward. There the seals and his friends played.

'You mentioned in your letter you wanted my help,' said Amber. 'What do you want me to do?'

'Find my son for me. My real son.'

Amber brushed her fox-red hair out of her eyes. The breeze blew it back playfully. 'I'll promise nothing, but I'll try. Tell me about the night of his birth...'

Amber laid out on the table the photographs and newspaper cuttings she had collected. The lantern that hung from the roof of the limestone cave flickered. Unlike most caves that honeycombed the Derbyshire hills, this was dry. It was furnished with the table, a chair and a large carved oak chest, and its only entrance was a fox hole. She had to enter and leave in fox form.

Two of the photos on the table were of children. One was Graeme Sayle's son, the child she had seen in Scotland, cowering at the water's edge. The other was a boy of of the same age with silky brown hair and large dark eyes. Indeed they had been born on the same night in the same cottage hospital seven years before, on the seventh of July. On the pretext of research Amber had tracked down details of all the babies that had been in hospital that night. Of the four this one interested her most. Born unexpectedly while his parents had been on holiday in the highlands, he had been taken home to Birmingham. He possessed an unusual fascination for water. Twice he had run away from home. The first time he was found sleeping on a canal barge near Lapworth, ten miles away. The second time a guard discovered him on a train heading for Glasgow. Newspaper cuttings recorded these exploits.

She also had pictures and news items about the hospital in which these children had been born.

From the main cave led a smaller chamber. This was the centre of a large geode, its walls lined with faceted flourspar crystals. The flames of the five candles Amber spaced around it were multiplied a thousand fold. She closed the door, completing the crystal shell. Seating herself in the centre of the circle of reflected light, she placed before her a small open basket containing a fox-fire source. At present its reddish phosphorescence was dimmed by the candles. Beside it she laid the faded photograph of the hospital. She closed her eyes and stroked the amber amulet about her neck. The fox-fire light from the basket intensified. The myriad candle flames flickered at the heart of each crystal, and the room began to spin with Amber at its hub. She opened her eyes. The five candles still burnt but their reflections had gone. From the blackness where the walls had been grew light — an evening light. Shadows of trees formed. The light dimmed. The view was from the edge of a wood, looking down into a valley. A village nestled there.

The scene changed as she watched. She adjusted the picture, building up the storm clouds as they moved in from the not-too-distant sea. The scene solidified. Amber compared it to the photograph. It looked right. The fox-fire she left burning, but the candles she extinguished before stepping out onto the pine-clad hillside. Behind her the chamber vanished but the basket still emitted its red glow. Amber transformed herself into a fox.

The rising wind ruffled her fur, and the first rumbles of thunder rolled through the air as she loped down the hillside and wriggled through a gap in the perimeter fence. The maternity ward was a single-storey building at the rear of the hospital. Close by it grew an ancient oak tree.

Amber lay down just inside the fence, resting her muzzle on her paws, and waited. She hoped it would not rain yet — she hated getting her fur wet. The sky was darkening. The thunder was louder now, and lightning visibly played between the thunderheads. The sea was coming to put its mark on one of its own. Passing through the crystal cave to places in the same world — even parallel or imaginary ones — was simple. Going to time past presented only

TRIAL

continued from page 6

legends of the time before Man. But fleet glimpses of their blood remained, flowing in the veins of those descended from the mixing of Elf and Man. Blood that held traces of the power that had gone before. The Hall guarded well such power. Guarded its 'blood'. None of the 'unblooded', those born without its walls, would ever attain a standard high enough to enter — those of the Minstrelsy that taught them saw to that.

And the people were as oblivious to this as they were to the shaking blue figure that stood at Ona's side awaiting her Trial. As unaware of the Hall's true nature as Taline was to the fact that the fate of all unblooded Talent lay with her. As they floated gently down from the summer breeze that Ona had left them on, the audience became more aware of Taline and waited respectfully for her to begin.

Taline sang of Selt. Of the small, little-known Island that was encircled by the northern sea. Of the rolling fields and forest that undulated beneath your feet in a rhythm untouched by the passing of the plough. Of the high barren flats, desolate in their beauty, deadly to those fooled by their summer flowers and autumn golds. The spring was furnished by her memories of the singing sands in the bone white beaches that hid under the cliff's edge. Caves deeply explored in childhood suffused her voice to lend chillness to the air. From this she leapt into the freezing winters on the mountains. Cold to leave you breathless swept over the passes with the snow's fury, calming time and again to swirl delicately around you in a silent dance of death. Danger settled around with the winter, hidden by the white beauty that swathed the ridges with its cloak. As her voice sighed to an end, Taline's love of her home touched each listener, sealing her song within them. With silent expectation the crowd turned their eyes to the Masters whence judgement would come.

Totally aware of the trap that Marte had set and Taline sprung, Jure, First Lord of the Hall, rose to give verdict. Mouthing the words he had sworn never to speak, he watched as two Masters descended to assist Taline to a place by his side.

'Rise, Taline of Selt, apprentice to the Hall of Minstrelsy. May your Talent enrich us as our knowledge enriches you.'

Taline was oblivious to his hard glare

and the coldness of the other Masters. She heard only the crowd's roar and her own heartbeat.

Seeing Taline seated and the scribe preparing to call the next novice, Marte fled to the harbour, aware of the danger in the Hall's revenge. Her tears would be shed when she was safely at sea, joining those of the crowd behind her. It was said that none who attended Trial that day had been left unaffected. But none cried as long and as hard as the Minstrelsy.

Linda Morgan

AFTER THE STORM

continued from page 7

minor difficulties, which good research could resolve. Isolating one particular afternoon like this, and visualising it exactly, was tricky, and Amber rarely tried it. If she was in the right place and time, inside two women were giving birth in the same delivery room. In this underpopulated region the authorities did not anticipate more than one confinement a day.

The branches of the oak tree were lashed violently in the wind. A squirrel bounded past, abandoning its home. An owl launched itself outwards to be tossed about like a dead leaf before it reached the shelter of another building. The oak's residents were leaving as the ground around its roots heaved.

The explosion was deafening. A lightning bolt cleaved the tree in two as its roots tore from the dry earth. Windows shattered. Flames sprang up along the branches as the dying tree toppled onto the roof of the maternity ward. Bells rang. Amber raced for the building.

Becoming human, she pushed through doors as a porter was wheeling the first evacuee patient along the corridor. There was no sense of panic, just urgency.

Calming herself, Amber retreated to the shadows of the foyer. She could smell burning. The lights went out but the staff knew their jobs. A sister shepherded the expectant fathers out of the waiting-room and past her. She recognised Graeme Sayle. He appeared anxious but not as panic stricken as the other man.

The new mothers were wheeled past on their delivery beds, followed by nurses holding the infants. Amber followed them.

Swiftly the patients were installed in their new quarters, and the babies placed in cots beside their mothers' beds. With the emergency over, calm settled over the ward, while outside the storm still raged. Torrential rain quickly doused the fire that smouldered in the old oak. Amber entered the ward silently. The women were sleeping and the nightduty sister was along the corridor. She gazed down at the baby that slept beside Graeme's wife. She picked up the wrinkled, red-faced bundle and exchanged it for the one in the next cot. As she put this one down it awoke and looked at her out of deep brown eyes. Amber, as a fox, climbed the hill again to where the fox-fire glowed, showing her the way back.

The air was heavy with the scent of rain, that aroma of damp soil, crushed grass and fresh, clean air which so often comes after a sharp summer storm. In the new coolness Graeme Sayle and Amber walked along the damp sand. Ahead, children who had sheltered in the cliff caves during the downpour were reappearing to frolic in the sea. Bodies lithe as seals dived and splashed through the waves. The sound of laughter drifted towards the adults. One boy, about seven years old, waved to them before plunging into the water.

Graeme waved back. 'He's turning into a fine boy, Amber. Our family blood runs strongly in him.' He spoke with obvious pride. 'I feel I ought to thank you for something, but I don't quite know what or why. Join me in a swim?'

Amber shook her head. 'No thanks. I don't wear seal,' she said. 'It's not my colour.'

Graeme laughed. 'See you later, then.' He raced for the water and dived in, leaving webbed footprints behind him in the damp sand. The waves closed over his sleek, brown form as he joined the selkie children in their sport.

Pauline E Dungate

THE MARSH IDOL

by Mark Davies

An AD&D™ mini-adventure for parties of 5-8 adventurers, with full stats for levels 1-11.

Brief Encounters are designed to introduce new ideas in ready-to-play settings. DMs should introduce the material presented here as part of an adventure in their own game worlds, or as a quick encounter to keep the players on their toes.

If you intend playing in this 'Brief Encounter' you should stop reading here. The rest of the information is for the Dungeon Master (DM) alone.

The **Main Key** describes the adventure, referring to the various encounters in general terms, eg the lookout, the pit trap. *Italics are always used for these general references.* The exact nature of an encounter, trap or treasure depends upon the levels of the adventurers involved. Exact details can be found in the section called **Encounters, Traps and Treasure**, listed according to the level of the adventurers.

Background to the Marsh Idol

Many years ago Hanyka, Mistress of Plague, set about hunting down a small sect that was collectively known as the 'Priests of Life'. These pious men and women were concerned with the well-being of all life; consequently they poured all their efforts into the curative arts. Forewarned of Hanyka's arrival, they hid their **Periapt of Health** from such an evil being.

With help from their god, the priests constructed a **glassteel** coffin which their most revered fellow willingly entered at the appointed time, and allowed his soul to depart. This accomplished, protective wards were placed about the coffin, containing as it did the martyred priest and the Periapt. To complete their task they then transported the coffin to the nearby 'Hill of the Dawn', and buried it in sanctified ground at the summit. Hurriedly the priests returned to the temple and gathered together their few possessions. One by one they said their goodbyes and by magic each departed to continue the work elsewhere.

Yet as the last priest was about to leave, the main doors of the temple were blown asunder. Herbs hanging from ceiling baskets withered as a fetid blast of air crawled into the now defiled sanctum. The priest grasped his holy symbol to keep at bay the evil that was about to enter. Hanyka cared little and smote dead the acolyte with her own hand.

The temple was totally levelled in the days that followed as Hanyka searched in a frenzy for the Periapt. In a fit of frustrated rage she called upon her patron for guidance. It came in the form of a visitation from Anthraxus the Decayed. He informed Hanyka that the Periapt was but close by, buried at the top of the hill. As Hanyka left to destroy the object of her hate, Anthraxus told her 'It is beyond your reach now due to powerful wardings, but such imprisonment of the Periapt is just as pleasing as its destruction.' Therefore to make sure it would never be retrieved, Anthraxus placed a reluctant Hanyka at the grave as its guardian. And a most powerful guardian too. Striking a bargain with Tiamat, Anthraxus placed the spirit of Hanyka in the body of a marsh dragon. An angry (but impotent) Hanyka was then told to gather powerful allies to help guard the site, although Anthraxus set a final guardian on top of the grave in the form of a magical statue.

As a final preventative measure the surrounding countryside was turned from productive grassland to festering swamp. As a result only the top of the hillock is now visible some 10 feet above the waterline, although over time other small areas of land have appeared, barely showing above the water's surface.

Location of the Idol

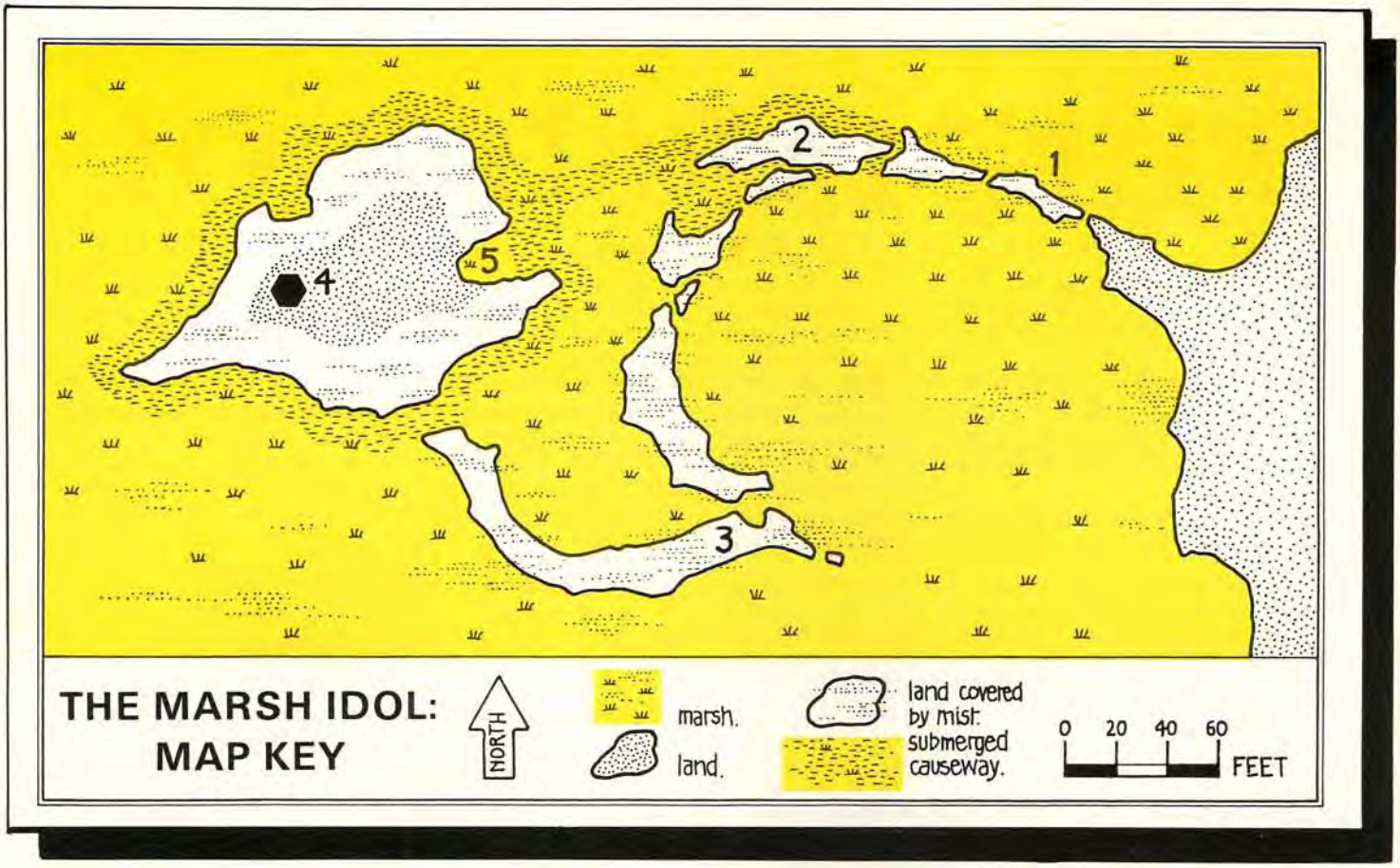
Being part of a marsh the location really speaks for itself. However, it is suggested that it be situated in a wetland close enough to some form of human or demi-human habitation to enable rumours of the idol (the statue) to reach the ears of an adventurous party.

Main Key

1. The Lookout

As the party approaches the first islet in the marshy waters the DM should read out the following to the players:

> Ahead of you are a number of islets stretching from the bank off into the stagnant waters of the marsh. You cannot see very far because the whole area is partly hidden under a shroud of yellow mist. On the nearest portions of land a sparse layer of rotting vegetation can be discerned. Surrounding the islets are half drowned bushes and gigantic grey reeds.
>
> Within the swirling veil of mist on the first islet you can see a sphere of light that is flitting from place to place.



This dancing sphere only appears when an adventurer stands upon the promontory of the marsh bank. This light acts a visual warning to the defence forces that exist on the main island (2), since it often rises above the mist (6-8 feet). If the adventurers step onto the islet or attack the lighted sphere in any way, the *lookout* will attack them.

2. Defence Forces

After being warned of the approach of the party by the lookout, the *defence forces* will attack first with any missile weapons they possess and then enter into melee, traversing the swamp from the island using the submerged causeway (some 6 inches below the surface). Only if characters specifically enquire how their adversaries are crossing the marsh will they have a chance of noting the presence of the submerged causeway, due to the mist and turbidity of the water.

3. Path Sentry

Any party members attempting to reach the island hill top via this section of raised land will be attacked mercilessly by the *path sentry*.

4. Island

If the island is approached on foot the DM should read out the following to the players:

> The island is large in comparison to the islets that make up the causeway. Although encircled by entangled shrubbery you can see through the perimeter of the island into its heart. No mist obscures your view because the island is raised some ten feet above the water. A still cloak of mist rests heavy upon the ground.
>
> Standing in the clearing is a statue with mist writhing at its feet. It somewhat resembles a mustard yellow dragon, but with grossly distorted features as it stands raised on its hind legs.

The lone statue is a terracotta caricature of a yellow dragon whose features have been exaggerated. The whole structure is covered in a layer of sulphur. Anything approaching within 10 feet will suffer the effects of the *statue's curse*.

Defending the island against all intrusions is *Mikfir*, a powerful ally of Hanyka. Mikfir will be cunning in his actions.

The treasure which Mikfir cannot use himself has been thrown in front of the idol and is thus hidden from sight by the carpet of mist (unless an active search is carried out).

If any party member touches the terracotta statue the DM should read out the following to the players:

> As you attempt to touch the statue the whole object shatters. Standing in its place is a humanoid form that begins to attack.

The *humanoid form* attacks all those in sight after the statue has shattered. Mikfir will make himself scarce if such a situation arises, waiting to despatch any survivors.

If the party manages to remove the idol and its contents and dig down into the exposed grave the DM should read out the following to the players:

> Digging through the compact earth you hit upon a solid object. Clearing away the loose soil you discover a transparent coffin, inside which are the perfectly preserved remains of an elderly man, dressed in a blue robe. His hands are folded serenely over his breast holding a small amulet.

Only non-evil characters can touch the coffin without ill effect. All others will immediately be disintegrated in a blue flash of light. Once the Periapt (the small amulet) is removed the corpse will turn to dust and the coffin revert back to its former brittle nature.

5. Hanyka

Hanyka, now a marsh dragon, resides in the mud bay of the island. Only her ears, eyes and nostrils are above the surface, which means she is 95% undetectable because so much of her body is submerged in the mud. If the party overcomes Mikfir, Hanyka will attack.

Her treasure hoard is kept on the ledge of the submerged causeway that seals off the bay. All such treasure has managed to resist the ravages of the polluted waters.

Encounters, Traps and Treasures

The Lookout

Levels 1-3: An obliviax (MM2): AC 10; MV nil; HD 2hp; #AT nil; D nil; SA spells; 32xp. Spells: **dancing lights, light, magic missile, scare, stinking cloud.**

Levels 4-7: A boggart (MM2); AC-6; MV 18"; HD 6; hp 24; #AT 1; D 2-12; SA confusion, energy bolt; SD Immunity to most spells; 769xp.

Levels 8-11: A will-o-(the)-wisp (MM): AC-8; MV 18"; HD 9; hp 38; #AT 1; D 2-16; SA Consume life force; SD Immunity to most spells; 1656xp.

Defence Forces

Levels 1-3: 11 orcs (MM): AC 6; MV 9"; HD 1; hp 5 each; #AT 1; D 1-6; 15xp each.

Levels 4-7: 12 ophidians (MM2): AC 5; MV 9"//18"; HD 4; hp 19 each; #AT 2; D 2-8 (broadsword)/1-3 (bite); SA lycanthropy; SD nil; 201xp each.

Levels 8-11: 4 fog giants (FF): AC 1; MV 15"; HD 14; hp 56 (x2), 70 (x2); #AT 1; D 4-24; SA Hurl rocks for 2-20 damage; SD surprised only on a 1; xp 4958 (x2), 5210 (x2). Each carries two rocks.

Path Sentry

Levels 1-3: Two mantari (FF): AC 9; MV 18" (MC C); HD 1+1; hp 5 each; #AT 1; D special (inflicts 19-victim's constitution on first hit, thereafter four times that amount of damage on same victim); 75xp each.

Levels 4-7: A piscodaemon (MM2): AC 1; MV 6"//18"; HD 6; hp 36; #AT 2; D 2-16/2-16; SA venomous tentacles, daemonic abilities; SD surprised only on a 1, resistant to water based attacks, magic resistance (60% to 1st level spells); 671xp.

Level 8-11: A hydrodaemon (MM2): AC 2; MV 6"/6"; (MC D)//24"; HD 9+36; hp 77; #AT 3 or 5; D 1-4/1-4 (only when airborne)/1-8/1-8/1-10; SA Energy drain, daemonic abilities; SD spell-like abilities, magic resistance (70% to 1st level spells); 4528xp. Spell-like abilities: **teleport** at will, (**dimension door**), **create darkness** within 10', **create water**, water walking (as ring), 50% of gating in another hydrodaemon, summon 12 HD water elemental with no control required.

Mikfir

Levels 1-3: One orc witch doctor (MM): AC 4; MV 9"; HD 3; hp 20; #AT 1; D 2-9; SA spells; SD spells; 150xp. Spells: **cure light wounds, light protection from good, detect charm, resist fire** (x2), **dispel magic, push** (x2), **shield, detect invisibility, scare.**

Levels 4-7: A spirit naga (MM) AC 4; MV 12"; HD 10; hp 63; #AT 1; D 1-3 + poison; SA Spells plus gaze (charms); SD nil; 3582xp. Spells: **jump, light**(x2), **sleep, levitate, invisibility, protection from normal missiles, slow, command, sanctuary, hold person, silence 15' radius.**

Levels 8-11: A lich (MM): AC 0; MV 6"; HD 18; hp 81; #AT 1; D 1-10; SA spells plus paralyzation; SD need +1 or better weapon to hit, immunity to certain spells; 11,796xp. Spells: **command** (x3), **detect good, protection from good** (x2), **darkness** (x3), **sanctuary, detect charm, find traps, hold person** (x3), **know alignment, silence 15' radius** (x2), **resist fire, snake charm, animate dead, continual darkness** (x2), **blindness, dispel magic** (x2), **prayer, curse** (x2), **cause serious wounds, poison** (x2), **protection from good 10' radius, speak with plants, sticks to snake, raise water, dispel good, flame strike, insect plague, slay living, true seeing, plane shift** (ethereal), **conjure animal** (x2), **harm, blade barrier.**

Humanoid Form

Levels 1-3: A juju zombie (MM2): AC 6; MV 9"; HD 3+12; hp 27; #AT 1; D 3-12; SA attacks as a 6HD monster; SD need +1 or better weapon to hit, partial weapon and spell immunity; 218xp.

Levels 4-7: A caryatid column (FF): AC 5; MV 6"; HD 5; hp 22; #AT 1; D 2-8; SA nil; SD weapon which hit may break; 280xp.

Levels 8-11: A stone golem (MM): AC 5; MV 6"; HD 14; hp 60; #AT 1; D 3-24; SA **slow** spell; SD need +2 or better weapon to hit, immunity to most spells; 8950xp.

Hanyka *(See next page for more details of the marsh dragon)*

Levels 1-3: One young marsh dragon: AC 3; MV 6"/18"//9"; HD 7; hp 14; #AT 3; D 1-3/1-3/2-24; SA Breath weapon, spit and spell use; 1237xp. Spells: **charm person, mirror image.**

Levels 4-7: One adult marsh dragon: AC 3; MV 6"/18"//9"; HD 7; hp 35; #AT 3; D 1-3/1-3/2-24; SA Breath weapon, spit and spell use; 1405xp. Spells: **charm person, sleep, mirror image, invisibility, fireball.**

Levels 8-11: One ancient marsh dragon: AC 3; MV 6"/18"//9"; HD 7; hp 56; #AT 3; D 1-3/1-3/2-24; SA Breath weapon, spit and spell use; 1573xp. Spells: **charm person, shield, levitate, invisibility, haste, hold person, polymorph self, teleport.**

The Statue's Curse

Levels 1-3: The equivalent of a **scare** spell.

Levels 4-7: Equal to a **fumble** spell cast by a 7th level magic user.

Levels 8-11: Equal in effect to the recipient of the curse claiming a **periapt of foul rotting** as his or her own.

For levels below 7, if the idol is shattered by being touched the effects of the curse are immediately negated. This is not the case for level 8-11. None of the curses can be dispelled from the idol without divine intervention!

Mikfir's Possessions

Levels 1-3: Scroll with the druidic spells **charm person, faerie fire** and **hold animal**; **longsword +1**, No Special Abilities (NSA).

Levels 4-7: Ioun stone (prism shaped, dusk rose) giving +1 protection; **bastard sword +4** (NSA).

Levels 8-11: **Brooch of shielding** (51 charges); **phylactery of faithfulness**; **staff of power** (9 charges).

Hanyka's Hoard

Levels 1-3: 200pp; silver diadem (value 500gp); in a sealed ivory case, a scroll with the clerical spells **cure disease, dispel magic, neutralize poison**; **hand axe +1** (NSA).

Levels 4-7: 1,000gp, 5,000sp; 5 rubies set in a gold ring (value 1,600gp); in a sealed ivory case, a scroll with the magic-user spells **infravision, fumble, wall of force; a girdle of feminity/masculinity**; a small air-tight silver chest (value 1,000gp) containing a **deck of many things** (13 cards), hidden in a compartment in the lid.

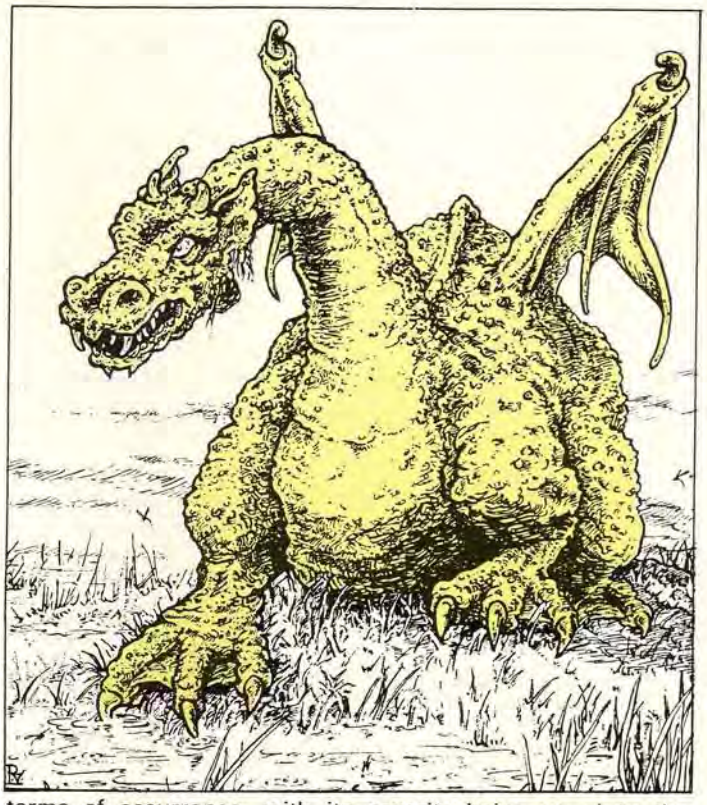
Levels 8-11: 3,000gp, 500pp, 10 gems (value 200gp each); Gold and silver pendant with 2 diamonds, 2 emeralds and a star sapphire (value 9,000gp); in wax sealed jade case (value 200gp) a scroll with the magic user spells **find familiar, Tenser's floating disc, cone of cold, teleport, limited wish**; **necklace of strangulation**; **trident of submission** (14 charges).

Mark Davies

New Monster (unofficial)

MARSH DRAGON

(Draco Fatalus Plagues)



FREQUENCY:	*Very rare*
NO. APPEARING:	*1-4*
ARMOUR CLASS:	*3*
MOVE:	*6"/18"//9"*
HIT DICE:	*5-7*
% IN LAIR:	*50%*
TREASURE TYPE:	*E,P,T*
# ATTACKS:	*3*
DAMAGE/ATTACK:	*1-3/1-3/2-24*
SPECIAL ATTACKS:	*Breath weapon + spit*
SPECIAL DEFENCES:	*Immunity to all diseases*
MAGIC RESISTANCE:	*Standard*
INTELLIGENCE:	*Average to genius*
ALIGNMENT:	*Neutral Evil*
SIZE:	*L (25 feet long)*
PSIONIC ABILITY:	*Nil*
Attack/Defence modes:	*Nil*
CHANCE OF:	*Speaking: 10%* *Magic use: 95% (if the dragon can speak).* *Sleeping: 70%*
LEVEL/xp VALUE:	*III and up/Variable*

Marsh dragons favour fetid habitats such as swamps or dank subterranean lairs. They are thoroughly evil and take great pleasure in causing mayhem, especially to any nearby human or demi-human populace. Like all dragons they are highly avaricious. It is believed that they are the result of a union between Tiamat and Anthraxus.

These creatures prefer a solitary existence, therefore an encounter with such a dragon is 75% likely to be with a single individual. This reclusive behaviour results in the deterioration of their ability to speak. Only a few still practise the art and the majority of these as a result of their preoccupation with magic. Such dragons that are able to employ spells can utilize a maximum of 8 spells. Their acquisition over the course of the dragon's life is as follows:

Very young:	1st level spell
Young:	2nd level spell
Sub-adult:	3rd level spell
Young adult:	1st level spell
Adult:	2nd level spell
Old:	3rd level spell
Very old:	4th level spell
Ancient:	5th level spell

The dragon's breath weapon is of a specialized form; it breathes forth a yellowish cloud some 5" long, 4" wide and 2" high, which is riddled with pestilence. A save vs. Breath is allowed with the following modifications due to the victim's constitution rating:

3-5	-2
6-9	-1
10-12	0
13-15	+1
16	+2
17	+3
18	+4

Failure indicates that the victim has contracted a disease (determine randomly). The affliction will always be acute in terms of occurrence, with its severity being equal to the dragon's age category (1-8). To be cured of the disease requires the intervention of a cleric 4 levels above the age category of the dragon. This immediate contraction of a disease (through a massive onslaught of thousands of pathogens in the victim's body) means damage will accrue, depending upon the severity of the disease. A mild form will cause $\frac{1}{4}$ of the dragon's total hit points in damage, severe will result in $\frac{1}{2}$ of the dragon's total hit points in damage, while a terminal form will have the victim suffering the full total of the dragon's hit points in damage. Of course, if a save is made then only half of the damage will be suffered.

In addition to the draconian monster's breath weapon (usable twice per day), it can spit once per day (must roll to hit) against a single target at a maximum range of 6". As well as being a mild acid (1 point of damage per age category, half if a save vs. Poison is made), the spittle will result in a parasitic infection (no save due to its extreme virulence). The actual type of infection is randomly determined although — as with the breath weapon — the severity is determined by the age of the dragon.

If the marsh dragon is forced into physical combat it will attack with two webbed fore-claws and a vicious bite.

Description: These reptiles are yellow in colour, although this can vary between localities, producing a range from orange-yellow to greenish-yellow. Its basic physical appearance is that of a somewhat squat dragon with a thick powerful tail, webbed claws and short stumpy, but powerful wings. Unlike most dragons, its hide is not covered in horny projections, but has more of a warty complexion on a grand scale!

Due to their preference for swamps and its frequent behaviour of hiding (90%) in mud, when first encountered they often appear to be black in colour. In fact, among the other dragons they seem to tolerate black dragons, probably because of the latter's tendency towards neutral evil and choice of habitat.

Mark Davies

BLACK DONALD'S

GAMES SHOP

3 Waverley Place
Aberdeen AB1 1XH

Tel. 0224-643740

FOR GAMERS
NORTH OF
INCHTUTHIL

Stockists of the latest 'Micro users' software:-
Spectrum
Commodore 64
Dragon
BBC

Interzone

the magazine of imaginative fiction

catch up with

BARRINGTON BAYLEY
RICHARD COWPER
M. JOHN HARRISON
MICHAEL MOORCOCK
JOHN SLADEK

★ discover new writers, new artists ★

you won't find **Interzone**
in your local newsagent —
but you will find it
appearing through your letterbox
four times a year if you send £5 to

INTERZONE
124 Osborne Road, Brighton BN1 6LU

single issues and back numbers —
£1.50 inc p&p

Tunnels & Trolls

Fantasy & Fun

Tunnels & Trolls

Sorcerers & Solos

Tunnels & Trolls

Goblins & Groups

Tunnels & Trolls

Wizards & Warriors

Tunnels & Trolls

Solos & Satisfaction

& value for money role-playing

For further information and for our latest FREE catalogue, send s.a.e. to:

FLYING BUFFALO

P.O. Box 100, Bath Street,
Walsall, W. Midlands.

Taking Stock

In issue 12 of IMAGINE™ magazine, I commented that software prices had stabilized at an absolute minimum price of £4.50. It all goes to show how dangerous it is to make firm predictions about the volatile home computer market; one of the well-known software houses, Imagine (no connection with TSR UK) recently decided to slash its game cassette prices to £3.95, and others may soon be forced to follow.

It's not that Imagine's computer games have been unsuccessful — they are one of the market leaders. It is rather that the bottom suddenly dropped out of the home software market in February, precipitating a cash crisis throughout the industry.

To understand how this came about, we should recall that sales through retail chains became the main channel of distribution of computer games in 1973. All the major houses were forced to adopt a policy of large production runs of expensively-packaged games, in order to reduce the unit costs of products which had to look attractive on the stockists' shelves. Very high discounts were given to distributors who arranged for copies of a new title to appear simultaneously in outlets all over the country.

Vicious circle

This policy leads to high sales of a new game, but only for about six weeks. After that the buyers lose interest (and pirate copies begin to proliferate) so another title must be rushed out. The production line needed in order to be able to churn out games in this way requires an expensive installation, typically a powerful mini-computer with several terminals, capable of simulating the operating systems and processors of the leading UK home micros. The game can then be developed in three or four versions simultaneously by highly-skilled — and highly-paid — programmers on the permanent staff payroll.

But a company which operates in this way is incurring very high overhead costs, which must be paid whether the current selection of published titles is bringing in income or not. Typically, a £6 tape is sold to the distributor for not much more than £2; the cost of producing pre-recorded tapes does not, contrary to popular opinion, drop to a few pence when the production run is 20-30,000 but remains quite high. All the houses are therefore operating on very low margins and still have to pay for expensive consumer advertising to encourage retail sales. In this situation, if a game expected to be a winner turns out to be a flop, the unfortunate software house can run out of money almost overnight.

Nevertheless, there is still no sign that anything is seriously wrong with the home computer software market. In the dream world that existed in the last three months of 1983, industry figures were spending most of their time telling each other that there would be an unprecedented spending bonanza. Many people who should have known better were eventually taken in by their own propaganda; it appears that retailers overestimated pre-Christmas consumer demand and stocked up with excessive quantities of favoured titles. In the New Year, they found that they didn't need to restock since their shelves were still half-full — and that was all it took to precipitate a cash crisis.

Further problems may arise in mid-Summer owing to the usual drop in demand which seems to occur around that time. In addition, *Spectrum* sales may be hit as buyers hold off, waiting for the QL to appear in the shops in June. But the software houses should still be alright provided that they do not indulge in exaggerated ideas of market size.

The leaders pull out

In the longer term, the more significant fact is that the leading games software houses are no longer restricting their activities to the home micro market. Imagine itself says that only 10% of its activity is now in this area; the rest is in the business microcomputer market, generally regarded as more profitable and stable than the home market. Similarly, Psion reports that only a small part of its income derives from home computers, as opposed to the business sphere.

Since mid-1983, various industry pundits have been saying that there is 'not much money in computer games'. This seems paradoxical — total turnover has risen very fast in recent years — but too many people are now competing for the same market, and there are too many middlemen. Also, buying decisions are heavily affected by price, and customers are too liable to drift off into another area of leisure activity. With business computing, margins are higher (the purchasing officer of a company is not spending his own money) and it is somewhat easier to predict which machines it would be best to write software for.

The gurus predict...

How many of the leading firms in games software will still be active in the home markets by the end of 1984? This is not yet clear, but the current trend seems likely to continue; the problem of making a profit out of computer games is apparently not the kind that can be solved by throwing money at it. Things are certainly not turning out in line with some of the predictions if the industry gurus, which suggested that there would be a steady process of consolidation in both the hardware and the software industries, as a few large companies monopolised the market and pushed out the small fry. On the contrary; it's the big companies that have suffered most in the software area: Atari, Mattel, TI, Thorn-EMI, even Sinclair. Large numbers of small mail-order software suppliers, on the other hand, have survived and now seem to be staging a come-back.

Mike Costello

Mike, editor of ***Wargame News, The War Machine*** *and* ***PBM*** *amateur magazines, will be here next month with more news and comment from the micro gaming world.*

The Imagination Machine

COMPUTERS micro

The Imagination Machine

PI-EYED

Game Review

With this review we take a rest from simulations and strategy — **Pi-Eyed** is the opposite of a thinking game: a drinking game!

Automata describe **Pi-Eyed** as a 'comedy arcade game'. Sadly most of the humour is distilled into the package and the 'free audio fun' — like the best-selling **Pimania** and other Automata cassettes, this one has a daft song (the lyrics end *'Keep... your... head... out... of... the... looo'*) from the publishers on the flip side.

The game starts with a kind of horizontal 'frogger' game played with a Kempston joystick or the oddly-arranged cursor keys. You steer a 'PiMan' (mutant cartoon character) down the road along with the flow of traffic. Graphic pubs scroll past — you can dive off the road and into a pub, but beware of the traffic.

Each pub is different and the graphics are good — a splayed view from above featuring dart boards, clocks, pool tables and of course, The Bar.

You manoeuvre the PiMan to the bar, avoiding rather indistinct puddles and crisp packets. Once he reaches the bar, the PiMan must drink every pint standing there before he can leave. The character rocks back and forth convincingly as each pint is downed.

The problem then is that Mr Pi is a third of the way to being pi**ed. The program simulates his condition by adding a random 'wobble' to the movement of the character. If he accidentally collides with furniture or another drinker, he bounces around even more for a while. The more he drinks, the more he wobbles...

Once the PiMan has staggered out of the pub he finds himself back in the traffic, en route to a new venue. Every action — stumbling, tripping up, jogging a drinker, downing a pint, sliding across a motorist's bonnet — involves the player in the loss of points. Once all the original points are gone, the PiMan finally crashes out, and the game is over.

Pi-Eyed is almost a golden example of how software should **not** be developed. Automata have an amusing and imaginative scenario, they have a good artist and programmer, yet they have not produced a good game.

The main reason there have not been more 'drinking games' on the market — and it is a natural idea, especially in view of the locale of many arcade machines — is that it is not a good situation for a game. The more the character drinks, the less he can be controlled, which means that the influence of skill on play declines steadily. The poor definition of objects in Pi-eyed exacerbates this weakness, by discouraging precise movement — and you can walk through parts of some graphics, yet you are stopped by patches of open floor.

Most Automata software can be criticised because, although very witty at first sight, jokes told by computer tend to pall with repetition. In the case of Pi-eyed, you will probably stop playing even before the humour becomes a bore.

S N Goodwin

***Pi-Eyed** is published by Automata UK Ltd, 27 Highland Road, Portsmouth, Hants, for the 48k Spectrum. It costs £6.*

THE "WARLORD" GAMES SHOP

We now stock

* IRREGULAR MINIATURES SIEGE EQUIPMENT
* CHRONICLE FIGURES
* PLATOON 20 FIGURES
* GALLIA 25mm BUILDINGS

as well as

Dungeons & Dragons * Traveller and most RPGs and supplements. War Games * Science Fiction Games * Citadel Figures * Torchlight Fantasy Products * Rule Books * Davco Microtanks

818 LONDON ROAD, LEIGH-ON-SEA
Tel. SOUTHEND 73308
Open 9.30-1.30 and 2.30-5.30 Closed Mondays

PLAGUE HITS THE SOUTH

I am reporting to you from Southampton's East Street Centre, standing outside what seems like a perfectly ordinary shop.

Already since I began this report frustrated Mums and Dads have been dragging their offspring from the shop amid showers of abuse.

It is not until you venture inside that you begin to grasp how potentially addictive its contents are to the unsuspecting public.

Yes, you've guessed it, the shop in question is *Pastimes Games Shop* which sells virtually everything for the Traditional, Sci-fi and Fantasy role-playing gamer.

Since the Grand Opening in November 1982, its reputation has spread far and wide. Beginners can glean valuable information from experienced players through the 'Contact Board' and regular customers enjoy Games Club discounts.

Why not see for yourselves and visit:

PASTIMES II
EAST STREET CENTRE
SOUTHAMPTON.
Tel: (0703) 21789

Game Reviews

EAST FRONT/WEST FRONT

In their time, SPI developed probably the best operational level combat system ever. The **Panzergruppe Guderian** system was so successful that it gave rise to a whole series of games. Both **Drive on Stalingrad** and **Battle for the Ardennes** borrow from it. Covering decisive actions on the East and West Fronts, the games accurately depict the ebb and flow of the Wehrmacht's fortunes.

DRIVE ON STALINGRAD, with its two 22x32" maps and 600 playing pieces with charts and tables is a large but manageable game. Players can easily reach a result in an evening.

The tried German units are a known quantity, but the mass of Russian forces and German allies have unknown strengths which are revealed only when they come into combat. This of course adds interest to the game when you find that vital sections of the Russian line are held by weak units or a German attack is backed up by worthless Rumanians. The game begins with the Germans barely on the map. The panzers roll forward, and with overruns and attacks, rip holes in the Russian defences. The Russians reel back, eventually forming defences on the Don and Volga lines.

The German player enjoys himself immensely, crushing isolated forces and taking vast tracts of land. Then the Russian player comes into the game with reinforcements from the East. As the German advances, supply lines lengthen, railway repair falls behind the rate of advance. The Wehrmacht's worst enemy, Hitler, orders German units hither and thither by the Hitler Directive Table. The Germans are ordered to take the Caucasian oilfields, then Stalingrad. As Hitler often changes his mind, the Germans never seem to concentrate sufficient forces anywhere. The advance slows as the front line lengthens. With a longer line the Germans are forced to put Italians, Rumanians and Hungarians at the front. This is where the Russians counterattack. Spearhead attacks on the weak German allies can lead to whole armies being surrounded.

The game rules are excellent. The units move, and they may overrun weak units. They complete their movement and attack, often when units have been taken out of supply. Isolated counters are mopped up by following infantry. The German armour then moves again, setting up for the attack and exploiting breakthroughs. Supply is a problem for both sides, with Russians having to trace supply through a leader. The Germans need railheads. Because of the wider Russian gauge they need to re-lay lines. This means that Germans have to be supplied by air or lorry or are out of supply. Combat is bloodless unless units are surrounded and cannot retreat, then losses are great.

Drive on Stalingrad is an exciting end-to-end struggle with both sides having to use all their skills in both attack and defence.

BATTLE FOR THE ARDENNES is a bigger package with four 17x22" maps and 800 counters. The two booklets give general rules, scenario rules and background. As part of this background there is a small reproduction of the map with historical placement and movement superimposed on it. This gives an excellent insight into what happened in the great 'game' of history.

The complete package has six games: Campaign games for 1940 and 1944 and four scenarios. Sedan is the 1940 scenario and St Vith, Clervaux and Celles deal with the 1944 Battle of the Bulge. Playing time is from two hours to a couple of days.

Because of the smaller game scales the game departs quite a lot from Panzergruppe Guderian and Drive on Stalingrad. Artillery are separate units and may bombard from three hexes. Movement is dealt with very realistically; there are two modes, combat and march. Combat mode allows units to move slowly and fight hard. March movement allows reserves to be brought up quickly. Because of the length of a column in march mode, units may not stack or be adjacent to each other. This often leads to traffic jams and

NOTICES

FIREFIGHT

If you've ever wondered what it would be like to play a real army wargame, now's your chance. The latest of TSR's reissued wargames is **Firefight**, a game originally commissioned from SPI by the US army for use as a training tool.

But if you think from that that Firefight is a complex game, you'd be wrong. Presumably the average US squaddie is no Einstein; things have been kept simple, with the novice gamer clearly in mind. In fact the game is as much a training in wargaming as a training for war — the rules adopt a 'programmed learning' approach, starting off with a basic game which really is basic, and then adding further detail bit by bit, so the players need play a game only as complex as they can cope with.

The game comes with two maps which fit together, showing some fictitious West German countryside, over which the forces, representing typical US/Soviet formations, manoeuvre in this tactical simulation of modern infantry combat. Each counter represents four men or one vehicle. The main premise of the game is, 'if you can see it, you can hit it, and if you can hit it, you can kill it' — the casualty rate is very high.

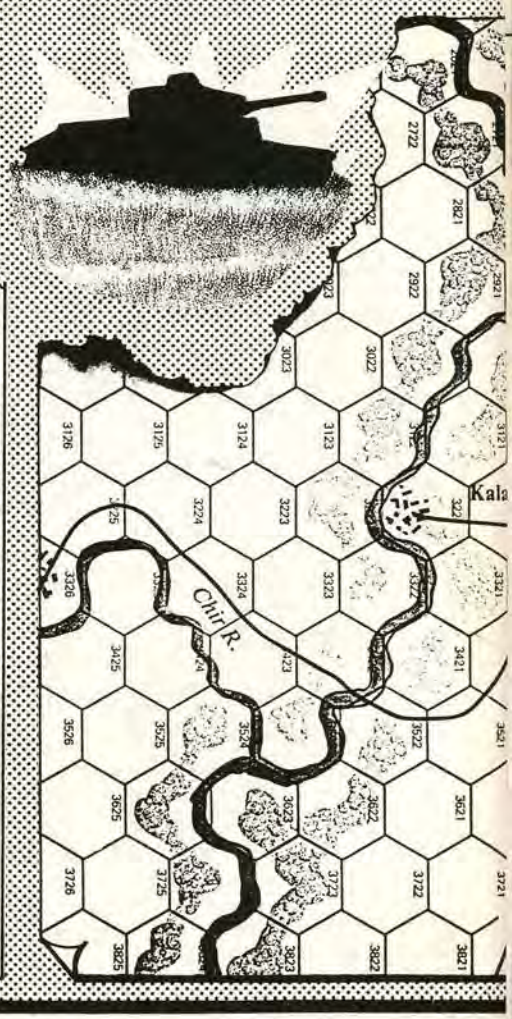
The game comes with 400 counters, of which only a small selection will be used in any one scenario. In addition to the clear and well-illustrated rules booklet, there is a helpful study booklet. Only nine scenarios are provided, but making up more presents no great problem.

To sum up, this is an enjoyable game, playable in an evening. The more sophisticated gamer may be put off by some of the simplifications — for instance, all tanks defend at exactly the same strength. But for the less experienced gamer with an interest in this (to my mind) slightly ghoulish subject of US/Soviet conflict, Firefight can be strongly recommended.

Roger Musson

***Firefight** is an SPI game, price £24.95 from TSR UK Ltd.*

Distributors' names are given for information only.



units backing up to their jump-off line. The air rules are detailed and marching units suffer severely from strafing planes.

All six games of the Ardennes package are contests of skill. One or two appear rather unbalanced. However, the victory conditions are well worked out, meaning that a powerful player competes as much against historical expectations as the enemy army. The Ardennes provides a stimulating package for die-hard tankers and beginners to the field.

The physical components of both games are of high quality. The box art, however, is terrible. **Drive on Stalingrad** has Timpo toy soldiers capturing an impressionistic T 34 in a thick shag-pile carpet. **Battle for the Ardennes** has a jolly Christmas Tree worked into the title. When SPI produced the games originally there were problems with the printing, the rules and their interpretation. One would have hoped TSR would put these right. Instead of incorporating corrections into the rules, they have reproduced errata sheets! It takes about half an hour to put these in by hand. By marketing these games, TSR have provided a good service. If they had corrected them and kept the original artwork, they would have provided an excellent service.

Peter O'Toole

***Drive on Stalingrad** and **Battle for the Ardennes** are SPI games costing £24.95 each from TSR UK Ltd.*

VICTORIAN ADVENTURE

Victorian Adventure is a fantasy role-playing game set in the reign of Queen Victoria, 1837-1901. For your money you get a single 48-page book which includes rules on character generation, combat and spiritualism, three small scenarios and background information on the Victorian age.

By throwing 2d10 for each of eight attributes, and a couple of other dice, you generate a character description and background. The background generation is rather unclear in places, however. My main criticism is of the social class you end up with, the split being 61% lower, 29% middle, and 10% upper. Now although the Victorian social mix was of these proportions, surely the social mix of Victorian adventurers would have been the other way round. The author states that players should be encouraged to be law-abiding, so ruling out Burke and Hare types. The only non-upper class adventurers I can think of are servants and assistants such as Dr Watson.

The combat system is not one of the best I have ever seen. At first I thought a page was missing from my rule book. It would seem that when firing a gun (except for pointblank) neither your position, your state of health, nor the degree of difficulty of the target have any effect on your chance to hit! The rules on reloading are also weak in that one character could re-load a six-shot revolver in 1 second while a less nimble opponent could still be struggling with a bow and arrow 15 seconds later.

One aspect of the rules I found disturbing was the section on spiritualism, which was almost as long as the one on combat. It consists of an explanation of spiritualism and the spheres, and some rules for holding a mock seance. Although spiritualism may have been a part of Victorian life — and perhaps half a page on the chances of contacting a spirit and it answering questions may not have been out of place — I don't think the four pages devoted to the subject are necessary. The author's time could have been much better spent finishing the combat rules.

In the game's favour, it has some interesting background information including a diary of events and inventions, a table of wages and cost of living for each year of Victoria's reign and a price list for items both at the beginning and the end of the era. However, the poor artwork and the occasional low standard of English do not help a set of rules which in their present state I would not recommend.

Chris Hunter

***Victorian Adventure** (£3.50 + P&P), SKS Distribution, 79 Hainton Ave, Grimsby.*

FANTASY LORDS

Grenadier's new boxed set of **Knights and Men at Arms** in their **Fantasy Lords** series is certainly the best yet from that company, and includes several figures which would stand comparison with any currently available. There are eleven figures in all, one of them mounted, the rest being fully armoured foot-knights wielding swords or axes, men-at-arms with pole-arms, and a solitary crossbowman. The standard of sculpting is very high, and reveals itself in the well-rounded, anatomically correct proportions, and the nice, easy poses. The weight of the armour and the effort needed to swing the weapons are very well conveyed, without the stiff and boring look that often results from such attempts. Two of the figures are particularly good in this respect, a knight brandishing a two-handed sword, and another a heavy axe; a lot of effort has clearly gone into getting the balance of the pose just right.

The figures are cast in a crisp, brittle metal which makes the most of the detail, and excellent it is too; not only are the bolts, rivets and flutes in the armour picked out, but the heraldic devices on some surcoats and on the shields are finely embossed. Experienced painters might prefer to file these off to paint on their own designs, but the less expert will find them a very welcome aid to a difficult paint-job. Several of these shields are provided separately, so that they can be glued on the backs of those figures whose hands are fully occupied, according to which coat-of-arms you prefer to allocate to which figure. Similarly, there are a variety of crests — a lion, a griffin, a swan's head — which fit easily onto the flat top of the knights' helmets. It should be said that these figures need not be limited to fantasy games. The styles of armour accurately reflect Medieval English and European designs, and they could happily be used to provide excellent character figures or commanders in historical games. The one exception is the mounted figure, which although it looks impressively domineering in a fantasy context is mounted on rather too large a steed for strictly realistic use. Nevertheless, a very nice set; leaving aside the reservation that boxed figures usually work out more expensive per item than those bought individually, they are otherwise thoroughly recommended!

Ian Knight

*The **Fantasy Lords** figures come from Grenadier Models Inc, and are distributed in this country by Games of Liverpool.*

These games are available from hobby shops.

Game Reviews

THE ASSASSIN'S KNOT

The murder of Baron Grellus of Restenford threatens the stability of the whole area. This does not please the sorceror Pelltor who requires an atmosphere of peace and quiet to carry on his researches. Consequently he makes secret contact with a band of adventurers in the hope that they can track down the murderer and restore the district to its customary tranquility. Enter The Party, shuffling feet, coughing, trying to look intelligent. They've got the job, all they've got to do is track down the baddies.

This is the AD&D Module L2, **The Assassin's Knot**. Designed for 6-10 characters of levels 2-5, the module consists of a 32 page booklet and two thin card wraps. Maps, plans and tables are printed on the card to enable the DM to refer to them quickly during play. The standard of production is high; in particular, the colour map of the town of Garrotten is very attractive.

The Assassin's Knot features those desirable aspects of module design that we have come to expect; well laid out, clear instructions to the referee, good maps and plans. It's strange that even at this stage in the history of role-playing games, these features are still unusual enough for attention to be drawn to them. One also expects flawless proof reading from a pro outfit. Regrettably they don't give us this in L2; there are a number of typos, most of which merely reflect badly on the publisher but some of which could interrupt the flow of play. For example, on page 12 the mayor is referred to as the major. It could take a frustrating fifteen minutes for a harrassed DM to scour the module and find that there is no major. Meanwhile, players are losing interest.

I do like the adventure, mind you. Hardly a monster to be seen; the action and interaction is all between humans and humanoids and takes place in a well mapped, well detailed society with not a Gibbering Mouther to be seen anywhere, not even on the local council. Wonderful. If you like monsters, complicated magic and traps, you'd better leave the room and let the rest of us get on with role-playing human characters in their day-to-day life, under stress and in rare moments of great peril.

An interesting feature of L2 is that off stage, things are happening, and will happen in the future, unless the actions of the party prevent them. In other words, activity does not cease in an area just because the party is not there, and the players are under a certain amount of time pressure if they are to have control over events. This should keep play bowling along. Shortage of time should also persuade players to concentrate on the main plot. This is essential in a whodunnit mystery. Too much frivolous deviation from the central theme can ruin the whole intricate game structure. Nevertheless, if players are to get the impression of solving a mystery, they must make choices, and if they make the wrong choices (often in the face of the most impeccable evidence) they must have a coherent sub-plot to follow, at least for a

LOST TOMB OF MARTEK

AD&D module **I5** has an attractive cover. Not the best I've seen but good enough to tempt people to pluck it from a rack for a closer look. The cover does its job successfully.

What about inside? Well, in common with **I3** and **I4**, the two previous modules in the **Desert of Desolation** series, **I5** has a card cover and a second, inner card wrap. The reverse of the cover, and all of the inner card, are usefully employed, with the module's maps and plans printed on them so that they can be referred to without abandoning one's place in the booklet. Some of the maps are in colour, which is nice. The booklet is the usual 32 pages long, maintaining the same layout as I3 and I4. It helps the DM to adopt an orderly routine and makes the possibility of a misreading less likely.

Because of the two card wraps mentioned above, there are no maps, plans or diagrams in the body of the booklet. This is excellent, but of course it means that the only things breaking up all that text are the illustrations or 'piccies' as we professionals call them. I'm in two minds about these; the standard of some of them is devilishly close to slipping back to the mid-TSR period (ie a quality one would normally expect from the captain of the fourth form boxing team) but, wonder of wonders, I actually found them useful. These I5 rascals helped me understand sticky bits of the text on a number of occasions. I think, therefore, that their usefulness outweighs their questionable quality.

Obviously, someone decided that when it came to the descriptions of areas and encounters which the DM has to read to the players, no expense would be spared. First of all, each is placed in a 'box' (ie surrounded by black lines) so that the DM can at a glance distinguish between that which is supposed to be read out and that which isn't. Having dealt with the practicalities the Person in Charge of Descriptive Bits then signed up for a Creative Writing Correspondence Course (as taught to Shakespeare, Tolstoy, Hemingway and Cockburn). The result of this enterprise can be read in many boxed descriptions in I5. The trouble is, I can't imagine many DMs reading this purple prose aloud — at least not without hiding behind a funny voice. Perhaps the oral paragraphs could be a bit more restrained in future?

I5 is designed for character levels 7-9 which is pretty high stuff in my book. There is a laudable variety of detailed

DRAMUNE RUN

Dramune Run is an adventure set in the Frontier Sector of the STAR FRONTIERS universe. The characters are initially hired to crew a fast freighter called *The Gullwind*. Yet there is more to the scenario than merely flying starships around. The characters and their employer cross several systems to thwart a malicious, evil, money grabbing crime boss.

The introduction of the scenario states that the space combat game KNIGHT HAWKS is a must for those attempting the Dramune Run. In some ways this is a drawback, yet the original STAR FRONTIERS game did not have any rules for space combat. As this facet of science fiction role playing is bound to occur at some point, then KNIGHT HAWKS must be seen as more of a necessity than a luxury. If you do not possess KNIGHT HAWKS and do not intend to buy it, the scenario can be played out, but you will lose a lot of the flavour of what is essentially a series of encounters while travelling through space.

A real plus for the scenario is the variety of situations that the players find themselves in. The locations of their adventures move constantly as *The Gullwind* makes its way to its final objective. The combats vary immensely; small ship-to-ship encounters and large fleet actions. Shootouts range from the bar room brawl to a very large assault on a starship. In all encounters the fighting is even and the characters stand a chance of winning or at least retiring gracefully to safety.

A drawback common to many recent role playing scenarios is a tendency to choreograph the players. This is more apparent when we deal with science fiction settings, due to their very large dimensions. Yet this channelling of effort is well handled in Dramune Run, until the final encounter. At one point it will seem to the players that they face certain death.

Distributors names are given for information only.

while. The excellent detail given for the town of Garrotten, wherein most of the action takes place, makes this possible. Over 50 buildings and locations are shown on the map, and 18 of these are described along with their occupants. Another 4 premises, which are likely to figure prominently, are given in greater detail with plans, NPCs and encounters. There is also a Town Table to facilitate speedy identification of all 50 buildings' occupants. The town of Garrotten is a chunk of good design work, useful in any DM's campaign after the riddle of the Assassin's Knot has been solved.

In designing a murder mystery, Len Lakofka has recognised the special problems inherent in such a project and has done much to resolve them. It is in the nature of such adventures that a great deal depends on the participants recognising that they must play the game in the correct spirit to make it work. Given players of goodwill and a skilful DM, this is a good 'un. I like it.

Doug Cowie

encounter areas, plenty of tricky traps and trapped tricks, a substantial leavening of complicated (to me) magic, many monsters (including some new ones) and NPCs in profusion. Not normally the kind of adventure I take to but I found this one was so well designed that I couldn't help liking it. It is set in the Desert of Desolation, players carrying on from where they left off in I4, although I5 is still playable if they haven't. Participants would be well advised not to get too fond of the Desert actually. The chances are that they will be flitting from one plane to another with occasional trips to sub-dimensional bubbles. Apart from twice inviting the DM (as a sort of casual afterthought) to design a ruined city for the players to explore, the detail in this package is praiseworthy.

Doug Cowie

THE CTHULHU COMPANION

This is the first official supplement for **Call of Cthulhu**, and like everything else that Chaosium have produced for the game, it offers superb value for money, as well as a great deal of useful material in a number of areas.

A list of changes in the second edition rulebook includes amendments to the character generation system, one of which gives the beginning character a far greater skill point allocation. Rules for learning mythos spells are refined, and a few names are changed — CHA become APP (appearance), current POW becomes Magic Points and these are not subtracted from permanent POW. There are two pseudo-academic papers, one on **The Cthulhu Mythos in Mesoamerican Religion**, which absolutely begs for a campaign to be built around it; and one entitled **Further Notes on the Necronomicon**, which provides a wealth of background information on the etymology and linguistics of various Mythos names. Both of these are lovingly researched and are as valuable to the general student of the Mythos as they are to the **Call of Cthulhu** player.

'Hardcore' gaming material is provided by the long overdue definition of two new skills, Photography and Lockpicking, a list of no less than 34 phobias and two new forms of insanity — wealth beyond the dreams of analysts indeed — and a horrifying array of new monsters including five Great Old Ones and some fascinating new races. A section on prisons opens up some interesting possibilities and can be used in a campaign almost immediately, and additional background material includes a collection of fragments from various Mythos sources and a timeline chronicling events from a number of Lovecraft's stories. Seeing these in their overall chronological relationships, it takes little imagination to see some kind of sinister pattern behind it all, and it should be possible to build a very pure Lovecraftian campaign from all this.

The four scenarios included in the Companion are of the high standards set by **The Asylum and Other Tales** and **Shadows of Yog-Sogoth**. **Paper Chase**, the shortest, is a strangely touching piece worthy of Lovecraft himself. **The Mystery of Loch Feinn** sends the Investigators on the trail of a murdered paleaontologist and a Loch Ness type monster in Scotland, while **The Rescue** varies the pace slightly by pitting them against a non-Mythos adversary and will have a number of Keepers asking themselves 'Why didn't **I** think of that?'. Finally, **The Secret of Castronegro** is a fair-sized scenario in the mainstream Cthulhu Mythos tradition.

Lastly, there is a collection of poetry by Lovecraft and others, including an excruciating ditty entitled 'The Lair of Great Cthulhu', written to the tune of Chattanooga Choo Choo — no, I didn't believe it either — and an inexplicable feature entitled 'Sanity Quiz' which seems to be nothing more or less than a list of every adjective ever used by Lovecraft in describing Mythos beings, from Aberrant to Zymotic. Apart from these, though, there is nothing which is not immediately useful to any campaign, and it is to be hoped that future supplements will maintain the very impressive standard of the **Cthulhu Companion**. The value for money is excellent, and no **Call of Cthulhu** referee can afford to be without it.

Graeme Davis

***The Cthulhu Companion** a Chaosium game, is distributed by Games Workshop, 27/29 Sunbeam Road, London NW10 6JP. Price £6.95.*

Although a favourable solution to this is programmed into the scenario, experience shows that the reaction of players is usually to resort to often suicidal measures in such situations.

Overall, Dramune Run is a welcome addition to the STAR FRONTIERS range. The general plot is sound. The players are presented with a number of problems, which in several cases have surprising twists at the end. The scenario is fast and there is plenty of combat. Any drawbacks that Dramune Run has are perennial to all science fiction role playing scenarios and the game designer has reduced them to minor irritations.

STAR FRONTIERS Character Sheets

To aid players in the **Dramune Run** TSR have produced a set of character sheets for their STAR FRONTIERS range. These are a great advance on those presented in the original game. They are well laid out and allow the character to record all information vital to success. Character sheets always speed up play for Game Master and players alike. This set is no exception and it makes up handsomely for the originals in the boxed set, which are rather pedestrian in comparison.

Stephen Nutt

***L2 - The Assassin's Knot** and **I5 - Lost Tomb of Martek** modules for the AD&D game, and **Dramune Run** module and character sheets for the STAR FRONTIERS game, are distributed in Britain by TSR UK Ltd. Prices: L2 £4.50; I5 £4.95; Dramune Run £4.50; Character Sheets £3.95.*

These games are available from hobby shops.

CRASIMOFF'S WORLD

JOIN THE WORLD OF PLAY BY MAIL WITH KJC GAMES

Crasimoff's World is a PBM game of exploration and adventure. As a player you assume the role of chieftain in a band of brave adventurers set on gaining knowledge and power. Your party will set out from a small town, knowing nothing about the world apart from a few rumours. As you travel you will learn more about the land and its secrets, encountering other parties, races and creatures.

'There are tokens detailing magic, spells, creatures, parties met, artifacts, treasure, money, and many other items which you discover as you play the game. KJC games has been running the Crasimoff's World for over a year now, and the effort the gamesmaster puts into each turn never ceases to amaze me. Most players find themselves offering a different scenario each turn, or find that a new twist has happened to an existing adventure.'

As reviewed in

WHITE DWARF

37

If you wish to enrol in Crasimoff's World, send a £5.00 cheque/P.O. payable to KJC Games. For this you will receive a rulebook, set up material, the latest newsletter, and the first four rounds. Future rounds are £1.25 each. European rates as UK.

Return to:
KJC Games, 5 Vicarage Avenue,
Cleveleys, LANCASHIRE FY5 2BS.

HIGH STANDARDS

Standard Games and Publications Ltd
Arlon House, Station Road,
Kings Langley, Herts. WD4 8LF
Telephone: 092/77 68328

Dungeon Accessory Pack I. £2.95.
Boxed with full colour illustration. Contains 12 sheets of illustrated card of flooring, stone, bare ground, wood, steps, corridors, pits, grills, 1 sheet of graph paper for mapping.

Dungeon Accessory Pack II. £2.95
Boxed with full colour illustration. This pack is designed to expand your adventure, includes, boats, rafts, trees, doors, windows, table, chairs, beds, treasure, skulls, swords and many more items in this pack. 12 sheets, 1 graph paper.

Jumbo Hex Pad £2.95
Size 17" x 25" of large consecutively numbered hexes suitable for campaign mapping and expanding on commercially produced board games, contains 10 sheets.

Felt Hex £12.95
Playing surface for role playing and the wargamer. One inch hexes printed on high quality felt, 6' x 4' colours green, blue, sand, black.
Plain Felt £6.25 per metre, 72 inch wide, colours green, blue, sand and black.

Hex Paper Pad £1.95
For all mapping needs also useful for role playing adventures. Size A4 Pad containing 50 sheets.

Macro Hex Pad £1.95
A hex paper with a large hex overprinted, enabling an area from a campaign map to be blown up and drawn in detail. 50 sheets.

Jumbo Hex Clear Plastic £1.80
This is a sheet of clear plastic for use as an overlay.
Size 17" x 25" can be used over and over again. Hexes are numbered consecutively.

Jumbo 1" Square £2.95
10 sheets 17" x 25", 1" grids printed on parchment paper with air brush terrain.

Campaigns in Focus £9.95 per set
40 pictures, full explanation on rear Vol I The Crimean War, Vol II The 2nd Afghan War 1879

Role Playing Character Pads £1.95
50 A4 sheets of paper suitable for Dungeon Adventure. Saves hours of writing.

Cry Havoc £9.95
Medieval skirmish game of knights, peasants, bowmen. Companion game for Siege.

Starship Captain £12.95
Science fiction game, 9 playboards, realistic action. All components sold separate **£2.85.**

City of Sorcerers £9.95
Fantasy adventure game in two parts.

Siege (New!) £9.95
Companion game for Cry Havoc with compatible scenarios. Maps and counters sold separate **£2.45**

Thunde-rin-guns (New!) £6.99
Role playing game set in the wild west. Full colour illustrated characters.

Speed and Steel (New!) £9.00
Set in Europe in late 1930's early 1940's.

Card Warriors £1.50 per sheet
Full colour figures to aid role players and wargamers.
DA1 Saxon Army, DA2 Norman Army, F1 Dungeon Adventure, F2 Savages and Swordsmen, US1 Union Infantry, US2 Confederated Infantry, US3 Union Cavalry, US4 Confederate Cavalry, US5 Civil War Artillery.

I enclosed cheque/P.O. .....

Please send me .....

Name/address .....

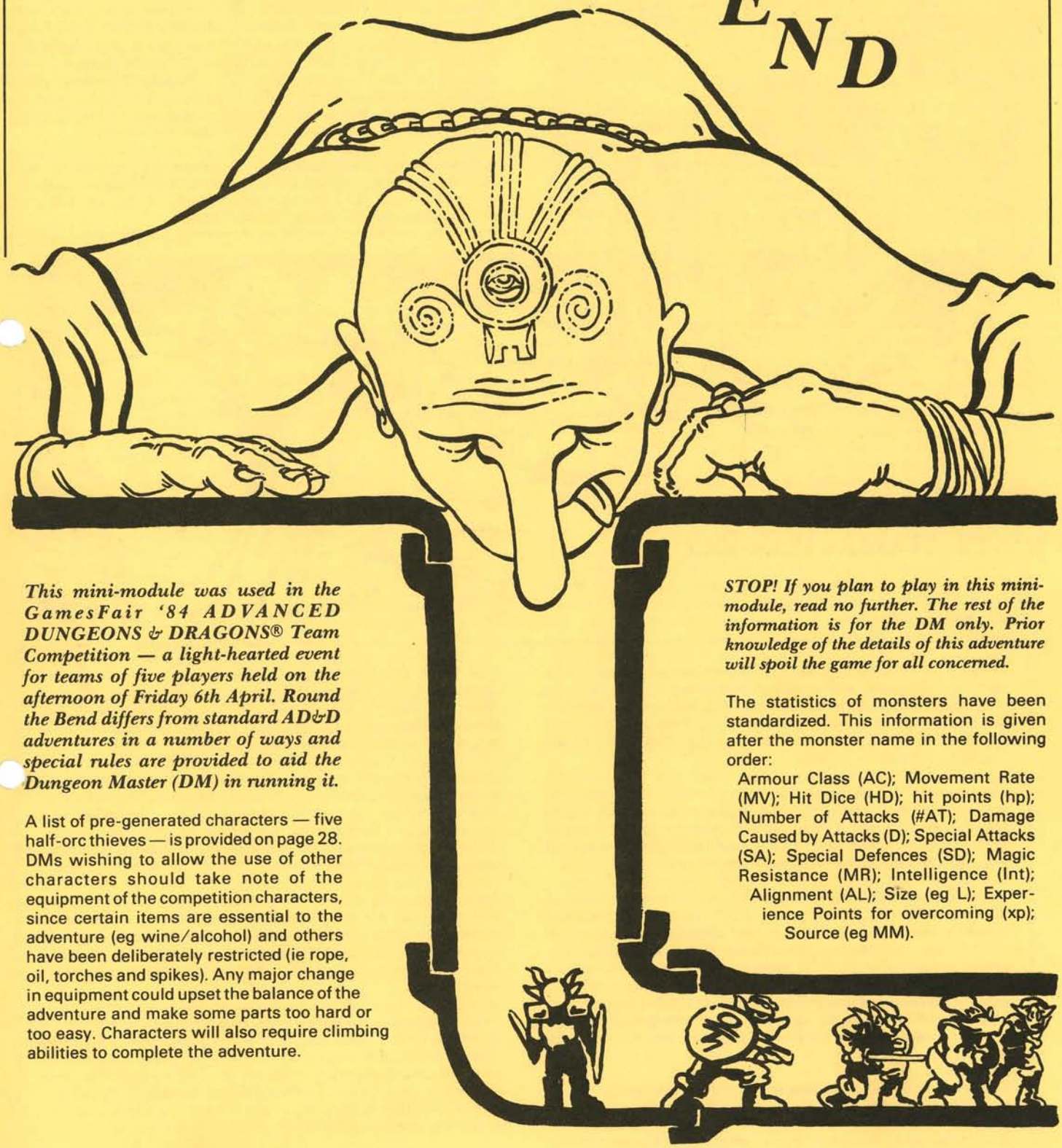
.....

Send to the above address. Postage and package free U.K. only. Overseas add 15% to the total cost. For free brochure please send s.a.e. ACCESS taken. Trade enquiries welcome both U.K. and abroad.

IM 15 AD&D 4-6 4-6th level mainly thieves

GAMESFAIR '84 AD&D™ TEAM COMPETITION MODULE

ROUND THE BEND



This mini-module was used in the GamesFair '84 ADVANCED DUNGEONS & DRAGONS® Team Competition — a light-hearted event for teams of five players held on the afternoon of Friday 6th April. Round the Bend differs from standard AD&D adventures in a number of ways and special rules are provided to aid the Dungeon Master (DM) in running it.

A list of pre-generated characters — five half-orc thieves — is provided on page 28. DMs wishing to allow the use of other characters should take note of the equipment of the competition characters, since certain items are essential to the adventure (eg wine/alcohol) and others have been deliberately restricted (ie rope, oil, torches and spikes). Any major change in equipment could upset the balance of the adventure and make some parts too hard or too easy. Characters will also require climbing abilities to complete the adventure.

STOP! If you plan to play in this mini-module, read no further. The rest of the information is for the DM only. Prior knowledge of the details of this adventure will spoil the game for all concerned.

The statistics of monsters have been standardized. This information is given after the monster name in the following order:

Armour Class (AC); Movement Rate (MV); Hit Dice (HD); hit points (hp); Number of Attacks (#AT); Damage Caused by Attacks (D); Special Attacks (SA); Special Defences (SD); Magic Resistance (MR); Intelligence (Int); Alignment (AL); Size (eg L); Experience Points for overcoming (xp); Source (eg MM).

INTRODUCTION

This mini-module consists of five parts:
Part 1 (this section) is an introduction to the mini-module for the DM and includes the special rules used in the adventure.
Part 2 is the players' introduction which sets the scene for the adventure.
Part 3 describes the section of the wizard's drains where the adventure takes place.
Part 4 provides a number of optional endings to the adventure.
Part 5 lists the five characters used in the Team Competition and their equipment.

Round The Bend is designed for fun, and places the characters in an unusual situation. Caught by the wizard Severad while attempting to rob his citadel, they are reduced to a height of 2 inches and sent to recover an **eye of minute seeing** (a crystal lens) which Severad lost down his drains. Severad is a 16th level wizard researching into the magical reduction of objects and creatures. **Eyes of minute seeing** are essential to his work, so the appearance of the half-orc thieves is fortuitous.

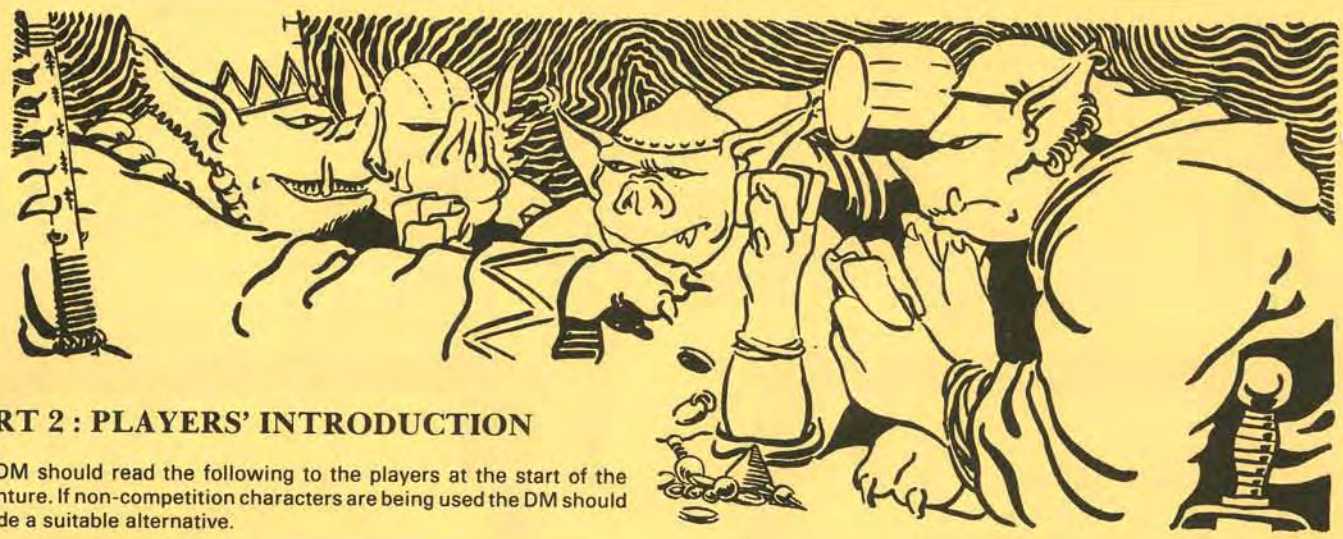
The characters are reduced by a special wand developed by Severad and he alone can restore them to their true size. This he will do only if the players return the lens to him (see Part 4 - Ending the Adventure).

Special rules

1. **Size Ratio** — The characters have actually been reduced by a ratio of 1:36 but, to simplify the running of the adventure, the world is regarded as having grown in relation to the characters. Distances are given in 'subjective feet' ie the size that the characters would perceive them (for example, an object 1 inch long will appear to the characters as being 36 inches or 3 feet long). Spell ranges and effects are also reduced to this scale by Severad's magic. For example, a clerical **light** spell normally has a range of 12", (120 actual feet — far longer than the section of drain covered in this adventure!). However, once the adventurers have been reduced, the actual range is only 3 feet 4 inches (120 subjective feet). Similarly, combat and climbing distances are given in subjective feet. The map shows two scales: real scale and subjective scale. Subjective scale is used at all times during the adventure.

2. **Monsters** — Most of the monsters encountered in this adventure are smaller versions of the ones found in the **Monster Manual, Monster Manual II** and the **FIEND FOLIO®** Tome. Unless otherwise stated in the text their statistics are considered to be exactly the same. Exceptions to this are the enormous rot grubs at encounter area 2, the wrigglies at 3, the gigantic rats at 9, the troll at 10 and the green slime at 15. The wrigglies are new monsters created specifically for this adventure and are described in encounter 3. The gigantic rats, enormous rot grubs, troll and green slime are full-sized, so to the players they are huge! Their hit dice and attack damage have been increased accordingly.

3. **Dexterity and strength checks** — This adventure requires characters to make strength or dexterity checks in a number of places. To do this, characters must roll their strength/dexterity or less on 1d20. The effects of the roll are explained in each case.



PART 2 : PLAYERS' INTRODUCTION

The DM should read the following to the players at the start of the adventure. If non-competition characters are being used the DM should provide a suitable alternative.

Life had not been easy. It was bad enough being brought up in a damp, dirty dungeon and coping with rats all day, but having an orc as a father was just too much to handle. Dad was not nice: he smelt bad and his table manners were disgusting. With half-eaten food dribbling down his chin he would take his big nailed stick and beat you all for no apparent reason.

Then, Grukyt Mange Eye and his mates arrived. They burst into your lair and killed your father before he even had a chance to grab his axe. Fearing for your lives, you hid under the table and hoped they wouldn't discover you. Grukyt found you all the same, but instead of killing you, he adopted you as his own.

Things improved a bit then. Instead of living in a dungeon you had the luxury of Grukyt's damp and cold cellar, with lots of bugs and spiders to feast upon. Grukyt was a kind foster father, he only beat you with a small stick which didn't have any nails, and ensured you had a good education in the thieving arts. He even sent two of you to Harik the Hatchett to learn how to fight and, being a religious man, Grukyt insisted that one of you should follow the Dark Path and become a cleric. An unhappy childhood turned into an enjoyable adolescence as Grukyt took you on many daring robberies.

Tonight was to have been your greatest achievement. Somehow Grukyt had managed to get his filthy hands on a map to the wizard Severad's citadel. Intent on relieving the wizard of his wealth Grukyt led you to Severad's abode, where you shinned over the walls with ease. Before you could say 'grishnakh', you were deep inside and well on the way to becoming very rich.

Then things started going wrong. The strange twisty, misty corridors, the voices that spoke from the walls, the horrible laughter which pursued you as you ran stumbling blindly in the darkness...

Just when you thought you could take no more, the wizard appeared. Grukyt charged forward and you, like idiots, followed. Severad raised his arm. Streaks of light shot towards Grukyt. Vainly he tried to dodge but the spell hit him, his eyes rolled back and with a gasp of agony he slumped to the floor, dead!

With your foster father gone, there was only one thing to do, you threw your weapons on the floor and grovelled at Severad's feet. Shamelessly you begged forgiveness for your incursion and blamed it all on Grukyt, who had led you all unwittingly astray. Severad was not impressed! Removing a wand from his sleeve he waved it in the air, there was a flash of light and you were blinded...

As your vision cleared, you realized that something was very, very wrong. You were in an iron cage, swaying violently. As you were buffeted from side to side, you saw with horror that the cage was being carried by a gigantic hand. The cage stopped with a thump and a huge face peered at you. It was the face of the wizard and his voice boomed...

'Well my friends, you have arrived at a propitious time. I have a small task for you. Yesterday, my former apprentice lost something of great value to me. Alas, he is no longer here, so you shall take his place. Down my laboratory drain you will find a crystal lens. This you will retrieve for me. You have been reduced to a height of 2 inches. Only I can restore you to your normal size and this I will do only when you return the lens.'

Without waiting for a reply he picked up the cage and lowered you into a gigantic white room. He opened the door and shook you out. His huge finger pointed to a 10-foot-diameter hole in the floor. In his other hand he held a piece of rope which he dangled down the hole. Your fear of being crushed convinced you to follow the wizard's command and descend the rope. Your journey down the plug hole and round the bend had begun.

PART 3: THE DESCENT

Severad will lower the players down to the U-bend on a length of cotton:

> Nervously clutching the rope, you are lowered into the darkness of the drain and its familiar vile smells greet you. The pipe reverberates with the sound of gurgling water and you wish you were back home safe in your cellar. Before long a pool appears beneath you, its feeble glow illuminating the rough surrounding walls.

The gurgling noises and splashes are caused by water flowing through the drains and the characters will hear many such noises whenever they stop to listen.

The pipe is made from baked clay and is very rough. Characters climbing the walls will be able to do so as though they were climbing a very rough, non-slippery wall surface (see **DMG** p19). In some places the walls are slippery and these will be noted in the text where they occur.

1. U-Bend

Here, in a pool containing **oil of slipperiness** is the lair of a bloodworm:

> Soon you are standing on the sloping walls of the drain. Ahead of you a gigantic pair of rusted and bent tweezers spans the glowing blue pool. On the other side the pipe slopes upwards out of the liquid.

The water here contains a number of magical ingredients which have combined to form **oil of slipperiness**. If characters inspect the water they will notice that it is oily. If touched, its properties will become apparent, since it will be impossible to handle anything with oily fingers

The liquid can be avoided easily by walking across the tweezers to the other side of the pool, but when the first player is halfway across, a bloodworm will rear up out of the pool. It will attack one character, and if a successful hit is made, pull the character off the tweezers into the liquid. The bloodworm will then dive for one round and reappear the following round on the other side of the tweezers with the character still firmly lodged in its jaws. It will continue to dive under the liquid every other round and appear on a randomly determined side the following round. During this time it will be draining blood from the character in its jaws. If reduced to 10 hit points or less it will drop the character and attempt to hide at the bottom of the pool.

bloodworm: AC 4; MV 6"; HD 6; hp 40; #AT 1; D 1-8; SA Drains blood; SD Nil; MR Std; Int Non; AL N; Size L; xp 465; FF.

Characters attempting either to fight the bloodworm while balanced on the tweezers, or to run across them, must make a successful dexterity check in each round of combat, or fall into the pool.

The pool is 8 feet deep. Characters will be able to float if they discard shields and weapons larger than short swords. Characters will find it difficult to leave the pool unassisted, as it will be impossible to grip the sides or to catch any ropes thrown to them. A means of getting out of the pool will probably involve someone outside the pool washing the oil off the character's hands with alcohol (eg wine), enabling the character to grasp a rope, hand or the side of the pool and then scramble out of the water. The remainder of the oil can easily be washed off with more wine.

The tweezers were lost here long ago and are firmly lodged. They are 20 feet long and can only be moved by a successful Bend Bars attempt.

2. Sloping Section

This shallower U-bend contains 12 enormous rot grubs. It can be crossed safely by swinging on the overhead tendrils:

> The pipe slopes steeply down to a foul-looking pool, where writhing, dark shapes with fang-filled maws thrash around in the muck. From above the pool, long green tendrils hang down to within a few feet of the water.

The water is 9 feet deep. The 12 enormous rot grubs will attack anything entering the water. They will leave the water to attack after one turn if the party has not crossed the pool by this time.

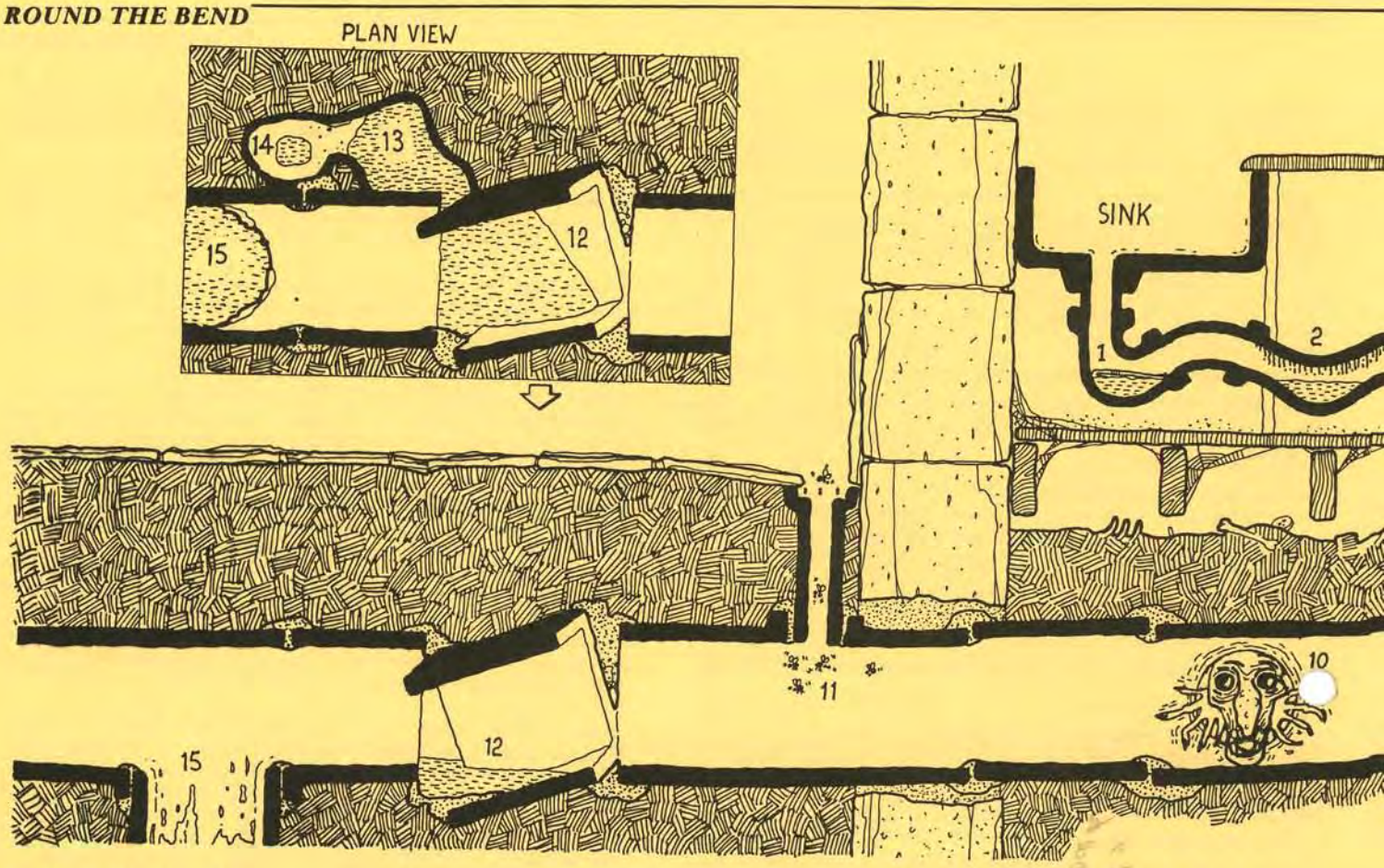
12 enormous rot grubs: AC 9; MV 6"; HD 2; hp 12 each; #AT 1; D 2-8; SA Burrowing; SD Nil; MR Std; Int Non; AL N; Size M; xp 86 each; Special monster.

These are normal rot grubs made more dangerous as a result of the characters' small size. Once a rot grub has made a successful attack it will automatically inflict 2-8 hit points of damage per round until either it or its victim is dead.

The tendrils overhead are a form of harmless fungus. They are strong and will support the weight of a character. Characters can cross the pool by leaping upwards and forwards to grab a tendril. Characters need to make a dexterity check to succeed. Once a character has successfully grasped a tendril, then the chance of climbing across is the same as the character's normal chance for climbing walls. To maintain excitement and fear of falling in the water, the throw required should not be revealed and should be rolled secretly by the DM.

If the dexterity check is unsuccessful, a successful strength check indicates the character has been able to clutch onto the bottom of the tendril. Characters hanging from the bottom of the tendril will be attacked by 1-2 rot grubs per round until they pull themselves up into the main mass of tendrils. Climbing up the tendrils takes one round.

Should strength checks be failed, characters will fall into the water where they will be attacked by 2-5 rot grubs. On the following round another 2-5 rot grubs will attack. This will continue until all 12 rot grubs are engaged.



3. Wriggly Attack

Many magical substances have slowly been deposited in this section of pipe over the years. These substances have given birth to the wrigglies, a peculiar and ever-hungry life form:

> Bright orange light illuminates the pipe ahead and a sweet, sickly smell hangs heavy in the air. Ahead at the top of a slope many strange and brightly coloured blobs wriggle in unison, becoming more agitated as they slowly advance towards you.

Upon sensing the party's presence the wrigglies will lose their blob-like shape and become elongated. They will writhe about, waving their bodies as they move towards the party. Wrigglies attack by hitting characters with their elongated heads. When a wriggly kills a victim it will envelop it and slowly digest it. If a wriggly is killed it will spray out a sweet and sticky sap over anyone within 5 feet. The sap has a pungent odour and is difficult to remove; even alcohol will not shift it. Its only significant effect in this adventure is to attract the bluebottles at encounter 11.

10 wrigglies: AC 8; MV 1"; HD 1; hp 5 each; #AT 1; D 2-5; SA Nil; SD Nil; MR Std; Int Non; AL N; Size M; xp 15 each; Special monster.

The orange light comes directly from the wrigglies. It will become dimmer and dimmer as more of the wrigglies are killed, disappearing when they are all dead.

4. Pipe Intersection

The pipe widens here to 15 feet across. Living in a concealed lair in the wall are two huge spiders:

> The vertical pipe you are descending bends towards the east and widens. Thirty feet past the bend, a narrower pipe drops down into darkness. A strong smell wafts from the east and a faint clicking can be heard coming from the same direction.

As soon as any character moves eastwards towards the downpipe the first spider will attack. It will gain surprise on a roll of 1-5 on 1d6. The second spider will join the melee 3 rounds after the first.

2 huge spiders: AC 6; MV 18"; HD 2+2; hp 16, 11; #AT 1; D 1-6; SA See below; SD Nil; MR Std; Int Animal; AL N; Size M; xp 193,178; MM.

The poison of these spiders is weaker than that of their larger cousins. Saving throws vs. Poison are made at +2. Characters who fail their saving throws take 10 hit points of additional damage from poison, those who are successful take no extra damage.

The spiders' lair will be quite obvious once the fight has finished. It contains a miniaturised orange-coloured bottle covered in silver wire with a gold stopper (value — 100gp). The 5-inch-high bottle is part of Severad's experiments and was lost by him a long time ago. He has since forgotten all about it. It originally contained a **potion of diminution** (pale blue in colour and tasting of cinnamon), but reduction has caused its effects to alter. Instead of causing the drinker to shrink, it will produce insanity which lasts for 7-12 turns (d6+6). Characters who drink the brew will suffer from megalomania, believing that they are the best at absolutely everything, and will demand the right to lead and make all decisions. Those afflicted will not accept any criticism and will be very argumentative if aspersions are cast on their abilities.

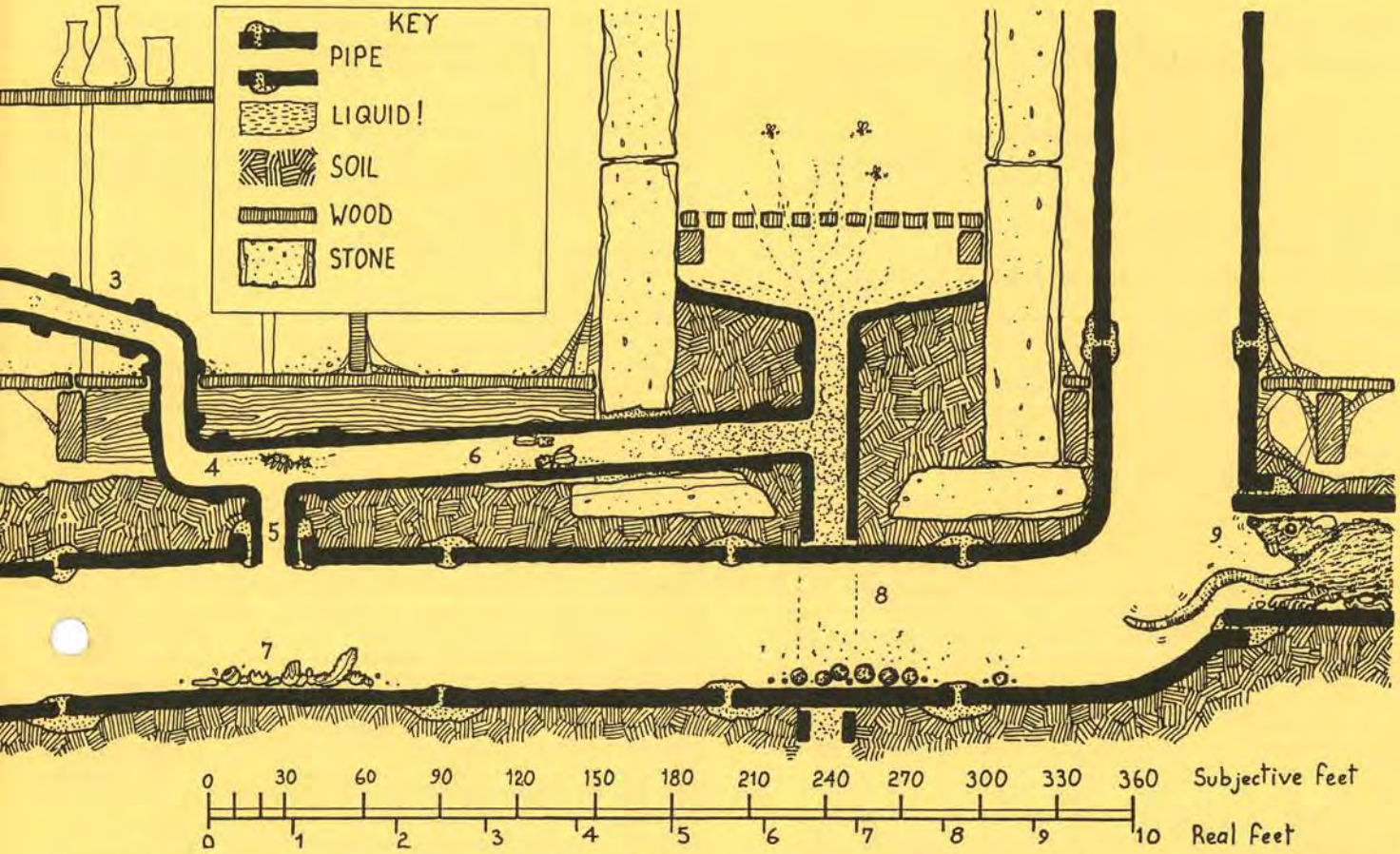
The clicking comes from two boring beetles who live in the eastern pipe. The smell is from a garderobe further along the pipe (encounter area 6).

5. Downpipe

This pipe gives access to the lower level of the drain:

> Below you a 10-foot-diameter shaft descends into reeking darkness. Peering down you can see no bottom. Instead the shaft seems to end in mid air.

The pipe drops down 30 feet into the centre of the ceiling of the conduit. From there it is another 50 feet to the bottom, making it impossible for the characters to climb down using their one rope. In order to descend, it will probably be necessary for a character to hammer spikes into the wall while being lowered on the rope. Once the spikes are in, the character can safely stand on them and attach the rope to the lowest spike. The rope will then reach the bottom of the lower pipe and characters will be able to climb down it. Those who attempt to tie the rope while balancing on only one spike will not have a stable hand-hold and must make a successful dexterity check or fall to the bottom of the lower pipe taking standard falling damage.



If the characters fashion a rope from their sacks the DM should inform them that it begins to tear as the first character descends. There is a 20% cumulative chance per character that it will rip as characters climb down it. Thus it will automatically break as the fifth character descends, if it has not already done so.

6. Beetle Attack And Unpleasant Smells

Two boring beetles live in the pipe here:

> The pipe is now sloping upwards and the clicking noise is growing louder. As you advance, you can make out the forms of two large, dark beetles clinging to the damp, fetid walls. They stir as you approach and their clicking grows louder as their huge mandibles grate together.

The two beetles live in a crack in the pipe and survive on waste from a garderobe. They will attack the party on sight and fight until killed.

2 boring beetles: AC 3; MV 6"; HD 5; hp 23 each; #AT 1; D 5-20; SA Nil; SD Nil; MR Std; Int Animal; AL N; Size L; xp 205 each; MM.

The garderobe lies along the pipe and the smell will get stronger the further the characters progress. After another 100 feet, the stench is so great that any characters attempting to make further progress will be affected as though by a **stinking cloud** spell. There is no way characters can pass this point.

7. Lower Level

This section of pipe is the outlet to the main sewer system running beneath the citadel:

> You descend into a wide, square pipe. It slopes down westwards and a stream of murky water flows along the south wall. Below the downpipe lies a large pile of refuse containing huge egg shells, nut shells, a feather, and other assorted pieces of junk. Loud scratching and heavy breathing echo all around the pipe.

The scratching and breathing come from Trootz, the troll (see encounter 10).

The water flows to the west and is harmless.

The pile of refuse contains a football-sized amethyst (value — 300gp), a blob of gum arabic, an eyelash, twelve broken walnut shells, four egg shells, a bone comb, a piece of sealing wax, nine toothpicks, a candle stub, a cockatrice feather, a 12-foot length of string (rope) and a spatula.

The amethyst will be discovered as soon as the pile is disturbed. It is nearly 18 inches in diameter and will begin to roll down the slope past the gum arabic. If not caught the gem will roll past the troll (encounter 10) and come to rest against a pile of powdered diamond by the pool of sludge (encounter 12). The first character to disturb the pile will automatically step into the blob of gum which covers the floor in front of it and become firmly stuck. If more than one character attempts to grab the gem, only the first will be stuck. Once stuck to the gum the only method of release is to be cut free with an edged weapon. This will result in the character's boots and trousers being badly damaged exposing them to draughts and ridicule.

The walnut and egg shells are all broken. The gum and sealing wax can be used to repair them and make them watertight, allowing the characters to cross the pool of sludge at encounter 12. The toothpicks and spatula can be used as punt-poles or oars. A shell-boat will only support one character at a time.

The cockatrice feather is golden brown and is clearly labelled by a 4-foot-long piece of parchment tied to it with string. It is harmless, but characters will not be aware of this unless they experiment with it.

8. Huge Rat-Droppings

The section east of the down pipe leads to a rat lair:

> You travel along the conduit for some distance until you come across a number of large balls lying in a line. Moving closer you realize that these are enormous rat-droppings.

If the characters continue along here they will arrive at the rats' lair (encounter area 9).

9. Rat Lair

A family of gigantic rats have made their home in the pipe here:

> The conduit begins to slope steeply upwards and soon is almost vertical. Great scratch marks scar the sides of the pipe and lead up 30 feet to a larger horizontal pipe, which leads eastwards. From the pipe come sounds of loud scratching and squeaking. Occasionally a dirty pink tail of colossal proportions flicks around the opening to the pipe.

The horizontal pipe leads to a rat lair containing five gigantic rats. These will probably finish the party off very quickly. If any of the adventurers decides to climb up and have a look along the pipe the DM should check to see if they move silently. If they fail the rats will hear and pour out from the pipe, bringing a swift and bloody end to the adventure!

5 rats: AC 4; MV 42"; HD 16; hp 84 each; #AT 1; D 10-100; SA Nil; SD Nil; MR Std; Int Semi; AL N; Size L; xp 5680 each; Special monster.

If the character moves silently, the DM should read the following:

> Peering down the pipe you see five huge rats sprawled around a large chamber. Some rats are gnawing at bones while others sleep. The one nearest to you twitches and yawns, revealing a cavernous mouth with vicious, 12-inch-long, razor-sharp incisors.

When descending, characters must again move silently, with failure resulting in disaster for the entire party.

10. Trapped Troll

A pipe from a sink in a bedroom joins the conduit here. It is presently blocked by Trootz, a troll who is very hungry:

> The scratching and heavy breathing you heard when entering this pipe grow louder. A monumental, green, warty nose spans the width of the conduit and five gigantic fingers desperately scrape the wall. A strong, unpleasant stench hangs heavy in the air. With a grin you recognize the creature — a troll, surely a source of fun!

Severad's former apprentice was not very conscientious and often took the easy way out of any task set by Severad. Two days ago he was told to burn a piece of Trootz, a troll on whom Severad had been experimenting. Instead he dropped it down a drain, where the troll regenerated. Unfortunately for Trootz his regeneration has caused him to become wedged in the pipe.

Trootz is making very slow progress in his escape from the pipe. He is able to move about a $\frac{1}{4}$ inch per hour. Given enough time he will be able to drag himself out of the pipe and into the main conduit where he will be able to make quicker process.

Although he would rather not be here, Trootz sees the characters as a potential food source and not as a means of escape. He will try to persuade them to chop off the end of his nose so he can regenerate freely outside the pipe. He is well aware that this will not help him. Rather than regenerating from his severed nose, he will grow a new one. The only way he could regenerate from his nose would be if the rest of his body was burned and destroyed. He will do all he can to convince the party that chopping off his nose is his only hope. In return for the favour he will offer to help the players against the wizard, or to do anything else they desire.

Trootz the Troll: AC 4; MV Not applicable; HD Special; hp Special; #AT 2; D Special; SA See below; SD See below; MR Std; Int Low; AL CE; Size Very large!; xp Not applicable; Special monster.

Trootz's head protrudes into the conduit, allowing him to move it slightly. His nose stops 2 feet short of the far wall giving just enough room for players to squeeze carefully by. Trootz's tongue stretches slightly further than his nose. Should anyone be stupid enough to try to chop off his nose Trootz will strike out with his tongue and grab the character with it (attacking as a 16 hit dice monster). The character will be drawn quickly to his mouth and devoured. Trootz will also snatch any character who does not stay close to the far wall while passing him. His hand reaches only half way across the pipe, but anyone foolish enough to get within its reach will suffer the same fate as someone grabbed by the tongue. After eating a character Trootz will spit out any weapons and/or shield, grin, lick his lips and say 'Lovely. Who's next?'

Trootz is huge and a deadly opponent. Attacks on him will do little more than infuriate him, since he regenerates at a faster rate than the players can damage him. Any weapon striking his tongue has a 10% chance of lodging there and being pulled out of the attacker's hand, unless a successful throw to open doors is made, in which case the weapon will have been pulled free.

If he is attacked, Trootz will snarl and spit, creating an almighty row and deafening the players. His voice will echo around the drain and be painful on the ears. While he is shouting all characters must save vs. Paralyzation or suffer weakness (from the smell of his breath), and deafness for 2-12 rounds. Those weakened lose 50% of their strength; deafened creatures cannot hear any sound, and strike at -1 on their to hit rolls due to disorientation (cf Dragonne — MM).

11. Buzzing Around

Six bluebottles attracted by the sweet sickly smell from the wrigglies (encounter 3), or by the smell of blood from characters' wounds, enter through the grating from the courtyard and attack:

> Loud buzzing comes from overhead, and you see six huge, blue flies hurtling down towards you in hungry anticipation.

The bluebottles will only attack wounded characters or those sprayed by the wrigglies. They will not attack anyone carrying a torch, since a hit from a torch will burn their wings off. Each will fight until reduced to 5 or less hit points, and will then fly back through the grating. After killing a character all the bluebottles will settle down to feast unless driven off.

6 bluebottles: AC 6; MV 9"/30"; HD 3; hp 13 each; #AT 1; D 1-8; SA Disease 10%; SD Jump; MR Std; Int Non; AL N; Size M; xp 74 each; MMII — see Fly, Giant.

12. Pool of Sludge

A crack in the conduit at this point has caused a pool of sludge to develop here. Living in the sludge are three grey oozes which will attack when the characters are halfway across. If the party caught the amethyst at counter 7 the following description should be altered accordingly:

> This section of pipe is beyond your wildest dreams. The large amethyst rests against a mound of diamonds at least 4 feet high. The diamonds sparkle brightly, almost blinding you with their brilliance.

The diamonds are large, fist-sized chunks which appear very valuable. They are in fact fragments of powdered diamonds worth only 50gp in all.

Once the characters look beyond the diamonds they will be able to see the pool of sludge stretching before them:

> Blocking your path is a large expanse of greeny-yellow sludge which glows with an eerie light. Bubbles occasionally break the surface, causing it to move as if alive. The muck has spread up the walls making them very slimy, and blobs of green liquid drop from the ceiling and plop into the sludge below.

This pool is 12 feet deep and in places is just like quicksand. Characters entering it will feel it slowly pulling at them. Should they attempt to swim across they will be sucked under in 1 round and in all but exceptional circumstances, will drown in 3 rounds. The walls are slippery but fairly rough (see **DMG** p19) and can only be climbed by a 6th level or higher thief.

The pool can be crossed by using the egg or walnut shells (encounter 7) as boats. These will need to be repaired before they will float: see encounter 7 for more details. When the characters are halfway across, three cilia of grey ooze will rise up out of the muck and attack.

3 grey oozes: AC 8; MV 1"; HD 3+3; hp 15 each; #AT 1; D 2-16; SA Metal corrosion; SD Impervious to fire or cold; MR Std; Int Animal; AL N; Size M; xp 275 each; MM.

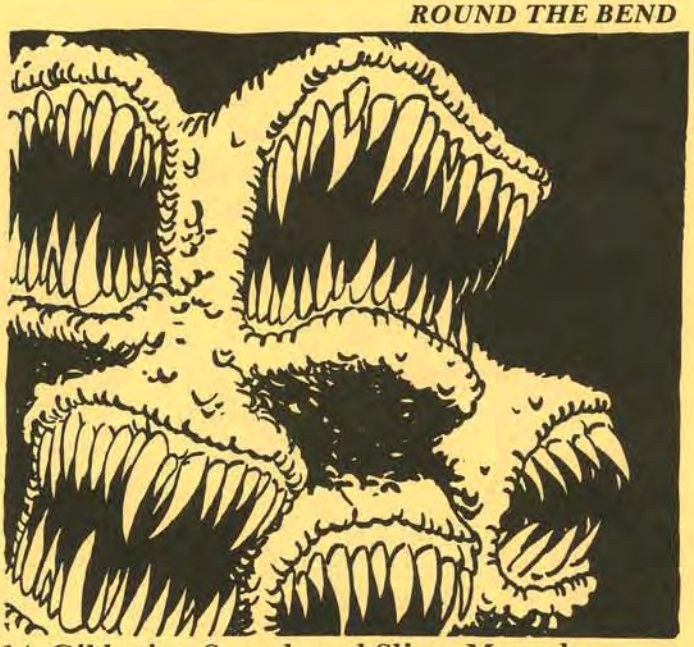
After fighting the grey oozes, the party will notice a crack in the far end of this section of the conduit which leads to the lair of a gibbering mouther, where the lens lies.

13. Murky Hole Full of Filth

This crack in the pipe wall leads to the object of the adventurers' quest:

> The crack widens into a dingy, smelly chamber. The walls are formed from closely packed earth covered in the same glowing muck as the water. On the far side, a ramp slopes out of the water to a dark, narrow passageway.

Characters will experience no problems pulling their boats up the slope.



14. Gibbering Sounds and Slimy Mounds

A disguised gibbering mouther lies in wait at the bottom of a muddy pool. It will not attack until the characters approach the centre of the cave where the lens lies:

> A dank smell pervades this muddy chamber. A shallow pool of water fills the centre of the room. Light cascades across the room reflected by three enormous gems in the middle of the pool. Propped on one of the gems is a large crystal disc which sends dazzling lights dancing before your eyes.

When the characters approach the centre of the room the gibbering mouther will spring up from the pool where it has been hiding. When this happens the DM should read this section to the players:

> As you approach the pool it suddenly explodes upwards, showering water everywhere and momentarily blinding you. When your vision clears you see a ghastly sight: an earthy mound with many gaping mouths, and staring eyes. Its nauseous form slithers through the muck, while its mouths send forth an incoherent babble and its many tongues drool hungrily.

The mouther has altered the surrounding ground, allowing it a movement rate of 60 feet. The water has made this surface slippery and characters fighting the mouther must make a dexterity check each round or slip in the mud. If attacked, fallen characters receive no dexterity modifiers to armour class. Getting up takes one round and requires a dexterity check to succeed. If a fallen character is bitten by three or more mouths, the mouther will flow over the character (see below).

1 gibbering mouther: AC 1; MV 6"; HD 4+3; hp 30; #AT 6+; D 1(x6)+1 per round; SA Spit, babble, confusion; SD Control ground density for 5' radius; MR Std; Int Semi; AL N; Size M; xp 360; MMII.

Any standing character who is bitten by three or more mouths must roll 6 or more on 2d6 or fall beneath the mouther (+1 if dexterity is 15+). Note: this is greater than the usual chance of falling beneath the mouther because of the slippery surface on which the characters are fighting. Any character beneath the mouther will be attacked by 12 mouths per round until he or she is dead.

On the second round of combat the mouther will spit at the wall, causing a blinding flash. All characters who fail a save vs. Petrification will be blinded for 1 round. Blinded characters strike at -4 and lose all dexterity bonuses on armour class. Blinded characters will not be able to use missile weapons.

After defeating the mouther the players will be able to collect the **eye of minute seeing** and the three gems — a 1000gp emerald, an 800gp garnet and a 500gp topaz. Each gem is about 2 feet in diameter and each character will be able to carry only one gem.

15. Descent Into the Depths of the Sewer

Here the conduit joins the main sewer pipe beneath the citadel:

> The stream of brackish water flows down a large hole in the centre of the pipe. The sound of rushing water echoes up from below. The walls are streaked with a bright green slime that glistens in the light. On the other side the conduit slopes upwards and a small stream of water runs down its centre.

The walls of this downpipe are covered in green slime for its entire length of 250 feet. Any character touching it has only 1-4 rounds in which to remove it before being turned into green slime.

1 immense green slime: AC 9; MV 0"; HD N/A; hp N/A; #AT 0; D Nil; SA Turns flesh into green slime; SD Only effected by cold and fire; MR Std; Int Non; AL N; Size Huge; xp Not applicable; MM.

In relation to the players this slime is huge and beyond their capabilities to harm. Burning oil will only effect a small area and will not damage the main body of the slime.

Characters journeying further west will wander for hundreds of feet without anything happening. The DM should continue to describe the pipe until the players realize their mistake. Alternatively, DMs may wish to expand the adventure by adding some encounters of their own.

PART 4: ENDING THE ADVENTURE (or DOWN THE DRAIN)

The adventure can be ended in a number of ways. Having found the lens (the **eye of minute seeing**), players can climb back up to the sink and be returned to full size by Severad. It is up to the DM to decide if the characters have to make 'climb walls' throws or whether it is assumed they exit safely.

In the competition, players were allowed 2 hours to find and return the lens. If they failed to return before this time, they were accidentally washed down the drain and drowned by one of Severad's servants, who, being unaware of the characters' presence in the drains, had a bath and pulled the plug after he had finished. The water flooded the drains and killed any characters on the lower level.

When and if the characters return, Severad will be waiting for them. He is of lawful neutral alignment and will keep to his bargain, provided the party does not cross him. As soon as the party emerges from the drains he will produce his wand, execute some mystical passes with it and restore the adventurers to their full size, but unconscious. He will then have them taken away to awaken outside the citadel. He will allow them to keep any items they may have found down the drain, other than the lens. Only the party's original possessions will be 'enlarged', anything found down the drain will remain small (ie a 1000gp emerald will NOT become large enough to buy half a continent!).

PART 5: COMPETITION CHARACTERS

The following five characters made up the team of half orcs caught by Severad and sent on this unusual quest. If other characters are used they should be limited to approximately the same equipment (ie 11 iron spikes, two small hammers, one flask of oil, four torches and a flask of wine each).

1. POL; CLERIC/THIEF; LEVEL 4/4; HALF ORC; AL LE; S 14, I 8, W 14, D 15, C 16, Ch 8; hp 28; AC 3

Equipment — **Leather armour +2, large shield +1, dagger +1**, 3 daggers, broadsword, wine skin, wine, high soft boots, unholy symbol, prayer beads, backpack, tinderbox, 2 small sacks and 1 flask of unholy water.

2. LIPPUT; FIGHTER/THIEF; LEVEL 4/4; HALF ORC; AL LE; S 17, I 8, W 10, D 16, C 17, Ch 6; hp 31; AC 3

Equipment — **Leather armour +1, shield +1, Longsword +1** (NSA), light crossbow, 10 **bolts +1**, 10 normal bolts,dagger, low soft boots, wine skin, wine, 5 iron spikes, small hammer, 1 flask of oil, backpack, tinderbox, 2 small sacks and 2 torches.

3. THEKET; FIGHTER/THIEF; LEVEL 3/4; HALF ORC; AL LE; S 18(f
I 6, W 10, D 16, C 17, Ch 7; hp 30; AC 2

Equipment — Leather armour, **shield +2, scimitar +1**, shortbow, 12 arrows, 3 daggers, **ring of protection +1, potion of extra-healing**, low soft boots, wine skin, wine, 4 iron spikes, small hammer, backpack, bunch of garlic and 2 torches.

4. ULL; THIEF; LEVEL 6; HALF ORC; AL LE; S 14, I 10, W 5, D 17, C 14, Ch 8; hp 23; AC 5

Equipment — Leather armour, **shortsword +1, dagger +1**, sling, 10 sling bullets, 5 sling stones, **boots of elvenkind**, wine skin, wine, 50' rope, backpack, tinderbox, 1 large sack and 1 small sack.

5. ONN; THIEF; LEVEL 5; HALF ORC; AL LE; S 15, I 9, W 12; D 17; C 15; Ch 6; hp 26; AC 4

Equipment — **Leather armour +1**, broadsword, **dagger +2**, 5 daggers, **bag of holding**, low soft boots, wine skin, wine, 2 iron spikes, 10' length of cord, candle, backpack and 2 small sacks.

CREDITS

Design: **Jim Bambra**
Development: **Phil Gallagher & Graeme Morris**
Art: **Euan Smith**
Cartography: **Paul Ruiz**
Many thanks to the players and DMs who playtested this module at GamesFair '84.

There's only one word to describe a magazine that publishes science fiction of this calibre.

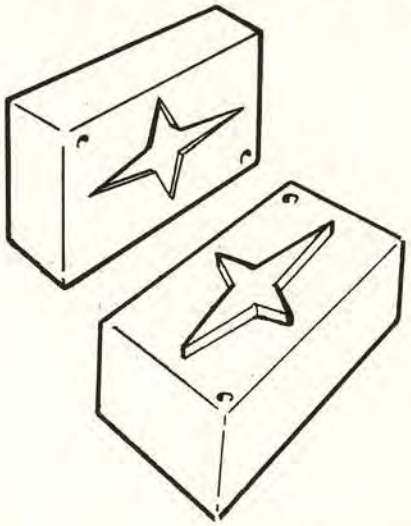
AMAZING™ SCIENCE FICTION Stories

Ask your local retailer to deliver or write to:

TSR UK Limited,
The Mill, Rathmore Road,
Cambridge CB1 4AD
Telephone 0223 212517

AMAZING™ is a trade mark owned by TSR Inc

FLEMING RESINS



SILICONE MOULD MATERIALS

cast self-releasing silicone rubber moulds and make finely detailed repeat models of almost any shape.

ACCURATE REPRODUCTION IN INCREDIBLE DETAIL

suitable for plaster of paris, low melting point alloy, polyester, acrylic or Fleming's epoxy resins

Send sae for details

FLEMING SERVICES (RESINS) LTD.
(0763) 60598

10 BARRINGTON ROAD, SHEPRETH, ROYSTON HERTS.

CLASSIFIED ADS

IMAGINE™ magazine offers special rates to those interested in taking out classified advertisements. These cost just 10p per word or £3.00 per column centimetre (pre-payment required).

If you want to advertise in IMAGINE magazine write to:

IMAGINE magazine (classified)
The Mill, Rathmore Road,
CAMBRIDGE CB1 4AD.

WHITE ISLE: a fantastic PBM quest for glory with 9 other players and countless NPCs in your own unique scenario! £5.00 gets you introductory material and eight turns, then pay £5.00 for further bundles of eight.
Send cheque/P O to: Nick Gregory, 15 Wynmoor Crescent, Brampton, Barnsley, S Yorkshire S73 0UD.

SOUTHAMPTON'S Centre for Games. All the latest games stocked from TSR, Games Workshop, Avalon Hill and many others. Also Citadel and Minifigs stocked.

PASTIMES II, East Street Centre, Southampton. Tel: 0703-21789.

SPS OFFERS YOU a large range of (un)painted fantasy figures, 18 armies, siege equipment, diorama pieces, etc, at competitive prices.
Send 50p for illustrated catalogue or £1 for catalogue/painted sample to: 113 Chester Rd, Macclesfield, Cheshire.
TRADE ENQUIRIES WELCOME.

Warriors, Thieves, Paladins and Wizards unite!

Subscribe now to

IMAGINE™

adventure games magazine

Complete role-playing game adventure in every issue!

12 Months Subscription Rates:

UK & Ireland — £12	(post free delivery)
USA (AIR) — $42	USA (SURFACE) — $30
EUROPE (AIR) — £21	Elsewhere — £25

Please make your cheque or postal order (no cash or international money orders accepted) payable to TSR UK Ltd and send it to us at:
IMAGINE magazine subscriptions, The Mill, Rathmore Road, CAMBRIDGE CB1 4AD.

BLOCK CAPITALS PLEASE

NAME .....

ADDRESS .....

.....

.....

POST CODE .....

Summer Holidays at TREASURE TRAP

Are you looking for an alternative holiday?
Are you looking for a taste of adventure?
Are you capable of a challenge?
If so, then TREASURE TRAP challenges you

Treasure Trap are now opening their doors to members and non-members alike for the duration of the summer, offering a seven day holiday package which will appeal to those of a more adventurous nature. From June to September, each week you will have the opportunity to spend your holiday in our Treasure Trap Castle. Situated in Cheshire only half an hour from the M6, this Norman style castle is set in acres of woodland, surrounded by picturesque countryside.

Treasure Trap is a real life Fantasy Role Playing (FRP) game, the natural progression from a table top game where fantasy adventures can now become a reality. This is where Treasure Trap is unique; whereas each player in a table top game will state his or her next move, in Treasure Trap you will actually act out your character and will **have** to fight monsters, cast spells, disarm traps or even perform minor miracles.

Each player no longer has to refer to complicated rules, delve through reams of paper, search for lost dice or borrow pencil rubbers — all these are unnecessary when you begin your first adventure. Just step into a costume, 'take up your sword & shield', and taste your first experience in real time adventuring down our dark dungeons, if you dare.

What does the holiday entail?

During your seven day stay all activities listed below are included in the cost, with the list of optional extras allowing **you** to choose **your** type of holiday with us.

★ Introductory basic adventure (not for existing members) ★ Overland adventure ★ Game of 'Manhunt' ★ Bar room brawls ★ Chance to monster for other adventures ★ Use of a weapon for a week ★ A choice of interesting coach trips ★ Use of table top FRP equipment ★ Three meals a day ★ A bunk bed ★ Pick up from Chester or Crewe ★

Optional extras

★ Metal weapons combat course ★ Make your own 'Treasure Trap' weapons ★ Extra adventures ★ Archery tournament ★ Banquet ★ Extra coach trips ★ Costumes ★

What will all this cost?

A seven day package all found will cost only £46 for existing members and for non-members another £23 to give you an associate membership. You may then stay an extra week for only £46. Membership is £46 per year. If you join the club the extra £23 will be deducted from the first year's fee.

Basic Adventure Offer

For those who are brave enough to accept our challenge of real life fantasy adventuring we offer our 'basic' dungeon to give prospective members a taste of TREASURE TRAP before they are fully committed to membership. Send £10 now and ring Bunbury (0829) 260876 to make a booking. The £10 will be deducted from your membership fee should you decide to join.

If you wish to receive further details send a large stamped self-addressed envelope to:
Fantasy Experience (Wargames) Ltd, P O Box 130, Chester CH1 1TD.

Cheques should be made payable to: **Fantasy Experience (Wargames) Ltd.**

PA MEMBERSHIP

The PA is a club for all players of role playing games, particularly the D&D® and AD&D™ games. Since it was founded in 1981, the PA has become the country's largest D&D club, and now has this 4-page section in IMAGINE™ magazine. The benefits of membership include:

* Free quarterly broadsheet featuring hobby articles and news, competitions and new product information.
* Free badge, sticker and personalised 'credit-card style' membership card.
* Special offers available only to PA members, including the 'R' series of modules and Bargain Basement — your chance to buy damaged-but-usable stock at greatly reduced prices. Fuller details of the special offers are given in the broadsheet.
* Free postage and packing on mail orders from TSR UK Ltd for UK and BFPO members.
* Discounts on tickets for GamesFair hobby conventions.
* Listings of PA members in your area (send SAE).

Membership of the PA costs £2.50 per year for new UK or BFPO members (£2.00 for renewals) and £5.00 (or US $10) for overseas members. Just fill in this coupon and send it to:

PA Memberships, TSR UK Ltd, The Mill, Rathmore Rd, Cambridge CB1 4AD, England

together with a cheque or postal order made payable to TSR UK Ltd.

☐ **Please enrol me as a new member of the Players Association.** I enclose a cheque/PO for £2.50 (overseas £5.00 or US $10).

☐ **Please renew my membership of the PA.** I enclose a cheque/PO for £2.00 (overseas £5.00 or US $10).

My PA number is .....

Name (Mr/Mrs/Miss/Ms*) .....

.....

Address .....

.....

.....

I do/do not* wish my name and address to be available to other members.
(* delete as appropriate) I15

D&D® PLAYERS ASSOCIATION NEWS

THE NEWSLETTER
OF THE BRITISH
DUNGEONS & DRAGONS®
PLAYERS ASSOCIATION

TURNBULL TALKING

Only six answers were received to part 2 of 'Patrick's Problem'. Agreed, it started to get a bit specialized at this point, and those of you who have not come across symbolic logic, propositional calculus, Boolean algebra and other such animals can be pardoned for refusing at this fence.

Of the six, I had to eliminate Julian Murgatroyd for what might have been just a slip of the pen (but emerges as an error) in the answers to statements 5 and 6. Sorry Julian.

I then had to get more pernickety; both M Probert and Richard Kennaway were eliminated because they did not show that the symbols could be used as numbers as well as letters. Thus 'the Fth principle remember...' should have been 'the 6th principle remember...'. Sorry about this, particularly since they obviously knew what they were doing with the actual meat of the problem.

Which left three totally correct answers, none of which I could exclude no matter what excuses (fiddles) I got up to. Taking out my trusty 3-sided die, I rolled, and the winner this time is

S Sayers of Thornbury, Avon.

Massive condolences to Steve Pearce and Matt Quartermain who simply lost on the die roll.

Answers... Answers... Answers... Answers... Answers... Answers... Answers... Answers... Answers... Answers... Answers... Answers...

And now, the answers to part 1. The code was in the octal number base, each symbol representing a letter or a number — a certain amount of judgement was required to see when to use a number rather than a letter, but this really came down to common sense. Taking the answers first as numbers, we have:

0 = 0 1 = 1 2 = 2 3 = 3 4 = 4 5 = 5 6 = 6 7 = 7

Conversion into letters simply means deriving the octal number then counting along our alphabet starting, conventionally, from A. Thus:

1 = A (corresponding to 1)
5 = E (corresponding to 5)
15 = the octal number 15, ie decimal 13 or M
30 = the octal number 30, ie decimal 24 or X

Using this method, the principles emerge as:

0 ALWAYS THE MIDDLE ROAD FOLLOW
1 THE MAGICIAN ALWAYS HIMSELF CONTROLS
2 ACTION ON CIRCUMSTANCE DEPEND
3 GREED WITH CAUTION BALANCE
4 MAGIC THE MASTER GLORIFIES
5 COOPERATION SUCCESS AIDS
6 TRUTH RELATIVE IS
7 KNOWLEDGE POWER IS

Not too bad at this stage, perhaps, but next time we'll have to dive into somewhat more complex waters.

Don Turnbull

Press Cuttings

The reason why this section has been granted a new title can be explained by the sudden rush of new gaming publications, most of which would certainly not class themselves as fanzines. For example, there are two new professional gaming magazines, catering for vastly different ends of the market. Penguin Books have released **Warlock 1**, a new format to make further capital from the success of the Fighting Fantasy Gamebooks of Livingstone and Jackson. It is an excellent publication, though of limited appeal to anyone who already owns the **Warlock of Firetop Mountain** book. Warlock marks a new stage in the progression of fantasy gaming, and it remains to be seen whether it will bring even more young players into the hobby.

Back in the mainstream, Avalon Hill in the USA have produced **Heroes 1**, which brings this prestigious company into the company of **DRAGON®** magazine, **Fantasy Gamer** and others. Designed in a similar fashion to their wargaming magazine **The General**, it will be on sale in Britain, and since AH are now tied into the **Runequest** game, along with **Powers & Perils** and **James Bond 007**, it will have a considerable market waiting for it.

Tortured Souls 3 carried a full-colour campaign map, a sign that Beast Entz have improved this magazine considerably, and the scenarios are looking better with every issue. If you find yourself short of ready made modules, this could be a value-for-money alternative.

Onto the amateur press. **SEWARS 18** read like a TSR staff magazine, with personality profiles on several luminaries here at the Mill. For that alone you should avoid it like the plague, but then you'd miss two scenarios and an article on damage and hit points. The excellent **Journal of the Senseless Carnage Society 5** has ideas for the **AD&D™**, **Runequest**, **Traveller** and **GAMMA WORLD®** games. Equally impressive is **Demon's Drawl 5**, which shows Jeremy Nuttall beginning to forge a real identity for this 'zine. New monsters, a good scenario, and a developing letters section. DD could be going places.

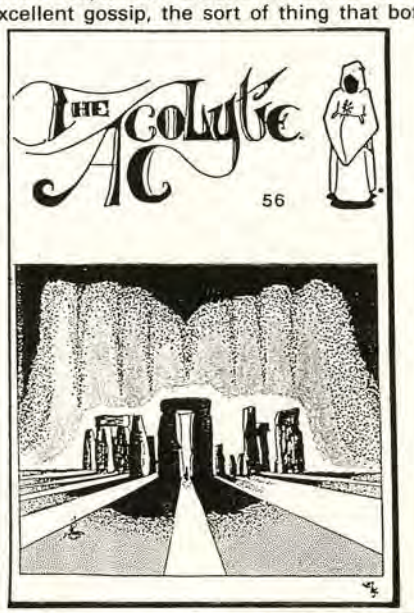
Tales From Tanelorn 7 is very different from everything that has gone before, having changed to A4 size, and smaller (straighter) type for postal FRP, **En Garde** and **Snowball Fighting** (sic). **Rapscallion 5** also made the change from A5 litho to A4 mimeo, and it hasn't done any harm here either. Steve Norledge has some interesting games alongside **Soccerleague** and **Diplomacy**, like **The Prisoner**, **Dragonsong**, **Excalibur** and **Judge Dredd**. It's worth a look if you fancy something different. The irrepressible Paul Mason has come up with the daftest name yet for his 'zine; **Rolegaming 4** carried a mix of amusing gaming satire and interesting debate.

Making its début here is **Lankhma Star Daily 8**, offering a Melniboné **Diplomacy** variant, and a postal rock'n'roll game. It's a bit scruffy, but don't be put off. **Psychopath 13**, by comparison, is snappily produced, with lots of news, **Diplomacy**, **En Garde**, a new **Jutland** game and much besides.

With the Zine Poll coming up, how can we ignore two of its likeliest contenders? **Greatest Hits 115** covers everything from films, to books, to rock music, with a letters column that ranges over to politics and sport. Games? Yes, you'll see the odd one mentioned, but Pete Birks tries not to let them get in the way.... **Acolyte 56** continues to feature philosophy issues within gaming in a way that makes you wonder if 'playing' is a word one dare mention! Anyone who takes their role-playing seriously should read this. Will **Inflammatory Material 3** catapult Simon Billenness into the upper places of the Poll? It follows the last two along the chat zine route, concentrating on the hobby as being somehow abstracted from 'gaming'. **Lokasenna 11** shows Brian Dolton's belief that a mixture of chat, games and swear words will give him street credibility.

A few more first appearances: **Year of the Rat 1** marks the new direction Ian Marsh is to follow after **Dragonlords**. Now that Ian has become an 'establishment' figure, many people thought YOTR would be a pale reflection of former glory. It is, but that still leaves it head and shoulders above much of the competition.

Trevor Mendham slipped **School for Scandal 2 & 3** into my hand at GamesFair, then ran off in the hope that no-one saw him do it. Excellent gossip, the sort of thing that both



DIALOG

Lew Pulsipher offers another idiosyncratic look at the gaming world.

In my office above the dungeons I was reading old **IMAGINE** magazines again (bad habit, don't you think?), in particular Roger Musson's **Stirge Corner**. My Alter Ego was reading it also, over my shoulder of course, and as usual it wasn't long before we found something to disagree about.

'Look, Alter, RM asks what makes for a successful player — or maybe character — but then he gets into a discussion of how to survive, and he never gets round to talking about what makes one successful in the later columns.'

'Whaddya mean, Puls? Survival *is* the objective. You or your character can't do anything, can't have any impact, if the character is dead.'

'But there's no reason why survival must be an end in itself. I know all the old-time wargamers used to play that way, and most still do; after all, how can you "win" a game if your pieces are destroyed, so to speak. But when survival is the primary goal of players, it puts a cramp in the ref's range of options. Sure, you ha*v*e to survive long enough to "make a name" for your character, but that's a far cry from the grim, grind-it-out quest for survival.'

'What else is there, Puls? And don't tell me *you* don't play for survival.'

'I'm an old-time wargamer, Alter — remember, I was the one who wasn't interested in the **D&D®** game when I first heard of it, even though I liked SF/F games, because it seemed to be dominated by dice and I hate luck. I got into the habit of being a survivalist, but if I knew someone who ran a different kind of campaign, try it.'

'With different characters.'

'Oh, definitely. But think of alternatives to survival. Granted, for most people in the real world, the prime objective is survival. But I suspect that when people get older, sometimes they wish they'd paid more attention to other objectives. Sometimes they wonder how they'll be remembered after they die. Fortunately, in the Fantasy (or SF) world we can do the things we wouldn't do in real life. And one of those is striving to be remembered "after Barclodiad is gone" for some famous deeds, even if it means taking chances.'

'So instead of striving for survival, you advocate striving for glory?'

'Right. But the referee has to cooperate. If the ref's running a survival campaign, and you're playing for glory, not only may you have trouble going for glory without being derided for it, you'll find yourself with novice characters when everyone else is at fourth level.'

'And how does he cooperate?' Alter didn't sound very sympathetic.

'Well, when he's aware that the players are looking for opportunities for glory, he can make the adventures a little less tough. In effect, he's compensating, because going for glory is not, usually, the best way to win a battle or accomplish some objective. In other words, he has to alter the balance in calculated risks, so that the players can take more chances — and garner more glory — without getting themselves killed off wholesale. He can even deliberately arrange opportunities for the party, or even for specific characters, to do something glorious.'

'But he'd better not do that often, or all the characters will be dead, won't they?'

'Yes, going for glory carries the corollary that you're going to die sooner or later, probably sooner, so you may as well make the best of life while you can.' I turned to the computer and fired it up so I could write some of this down.

'In that case, the death rate is going to be much higher in a "go-for-glory" campaign.'

'Yes,' I said, as I slipped in the disk, 'so the rate of progress from one level to the next, or the rate at which skills are acquired, must be faster than in a survival campaign. After all, when it's expected that well-played characters will survive, you have to be miserly or you'll have runaway escalation on your hands in no time.'

'Where does that leave the persona creators, those who think that creating a unique personality is what makes for successful play?'

'That's just one more alternative to the survival method. But one could be a survivalist and a persona-creator, or a glory-seeker and a persona-creator. But I think survivalists have trouble with unique characterizations insofar as they don't want to adopt a character trait that might contribute to making the wrong move. One "inimical to survival", I call it.'

'Like an irrational terror of kobolds?'

'Well, one could probably work round that. But being a drunkard, for example, is only likely to get you into trouble, although it may be quite an amusing or even memorable character trait — remember Alaric? In a lot of survivalist games it's deadly to be a loner, for example. And so on. In a survivalist campaign, you really need to

Trevor and Ian believe only true 'hobbyists' appreciate. **The Wind's Third Quarter** has been receiving considerable acclaim from those same 'in' people. Maybe it is a long way from running a first level ranger, but it carries intelligent and interesting material, and a lot of readers would find this a witty and entertaining way to expand their gaming activities.

The latest pseudonym for **Walamalaysia Gazette** was the **Pete Calcraft Fanclub Newsletter 41**. You really know you've arrived when you get a 'zine named after you, even one that only costs 7p. Another **Diplomacy** 'zine that gets good write-ups from players is **Ode 53**, which has a more reading matter, but costs a more too. **Hopscotch 40** offers one of the most comprehensive packages of play-by-mail opportunities, while **Take That You Fiend 18** and **Cut & Thrust 23** are both good places to find a game of **En Garde** — indeed, having assured the doom of **Astradyne** by getting my name down to play **Cricketboss**, I've put the evil eye on C&T by joining the EG waiting list. Incidentally, there may be a little confusion over **Cut & Thrust** for a while, since the South Dorset Military Society chose the same name for their newsletter.

That leaves our regular mention for the stirling efforts of Mike Costello with **War Machine 25**, the computer wargaming 'zine, and **Wargame News 16** & **17**, for the boardgamers; and **Fantasy Advertiser 84**, the comics equivalent of Exchange & Mart.

Not all of these will be eligible for the Zine Poll of course, but that covers most of the potential winners. **Mad Policy 94** announced the rules for this year which are to be found, along with contact addresses for all these publications, on page 42.

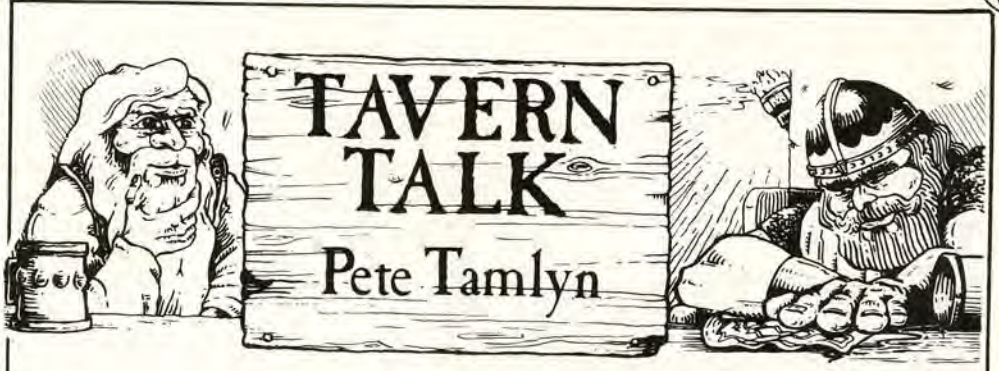
Reviews by Paul Cockburn

adopt a survivalist personality, or at least there must be enough survivalist personalities in the party to handle it when those with non-survival personalities screw up.'

'And they always do — like El Cid fireballing his own party, or that nut Sister Mary Elephant fouling up her orders to the controlled monster, so that it attacked her own party. But what really irks me, Puls, are the wiseguys who keep asserting that the only proper objective in role-playing games is the creation of an interesting, *unusual* character. Whyfor and whosays? Why shouldn't I imagine that it's an extension of me gutting it out in there, not some character entirely separate from me? Why must the emphasis be on the role rather than on the player? *I* am playing a role, not I am playing a *role*.'

'Hey, beats me. There's always been an element of vicarious participation in non-abstract games, so why the stress now should be on play-acting, I don't know. Maybe it's a defence mechanism of adults who need to feel that they're somehow superior to kids who play the game. After all, the subconscious argument might go, kids aren't good enough to be "real role-players" — those who create the unique personas. Then the persona-creators can look down their noses at the kids. Not that I advocate the way many kids play the **AD&D™** game, mind you.... Or maybe it's just an over-reaction to hack'n'slash players. But it's time for me to start writing, Alter. Don't forget to clean the bird's cage.

Lew Pulsipher



Gasp, shock, horror, disaster! **GamesFair** got off to a very disturbing start when the AD&D Team Tournament was won by a group of fanzine editors led by the redoubtable Brian 'Beast' Dolton. It must be said, of course, that the scenario was tailor-made for them, all the characters being half-orcs, and the setting a sewer, but such a radical departure from the natural scheme of things seems to demand additional explanation. Perhaps the answer can be found in the fact that their party was GM'd by fellow fanzine editor, Graham Staplehurst.

The Fair was most notable for starting amidst a storm of newspaper articles inspired by those boringly earnest people who can't tell the difference between a cult game and an occult game. With the furore having reached the front page of the Grauniad (misprint), even the BBC became interested and sent a reporter from Radio 4's Religious Affairs programme to cover the event. This resulted only in instant stardom for Megan Evans who, as a Methodist lay preacher, was ideally suited to put over our side of the argument. No demon summonings were reported all weekend and the strange goings on in the dark on Saturday proved to be only the aforementioned Dolton and Co having an all-night game of **Killer**.

One of the nicest things about this year's Fair was the large number of foreign visitors. They were Americans, of course, Gary Gygax's entourage and four lads who won trips here at **GenCon**, but European visitors were also in evidence. A special hello therefore goes out to the contingent of **Crasimoff's World** players all the way from Norway (a bleak-sounding land where whisky is £25 a bottle and beer £3 a pint), and to Max, an English dragon currently resident in Berlin who brought along a group of German friends. See you all again next year, folks?

Some mild amusement was provided by the institution of IMAGINE™ magazine© GamesFair® Awards™ in which it looks like the Turkey of the Year category may result in a runaway victory for a Mr Paul Co...argh! ouch! help! Very few votes for me, though. Obviously the vast hordes out there who inundate the Mill with anti-Tamlyn hate mail every month couldn't be bothered to come to the Fair.

And talking of my absent fan club, where was my good friend Ivan? I know he's trying to avoid me, but I think Australia is going a bit too far. Come back Ivan, I love you really!

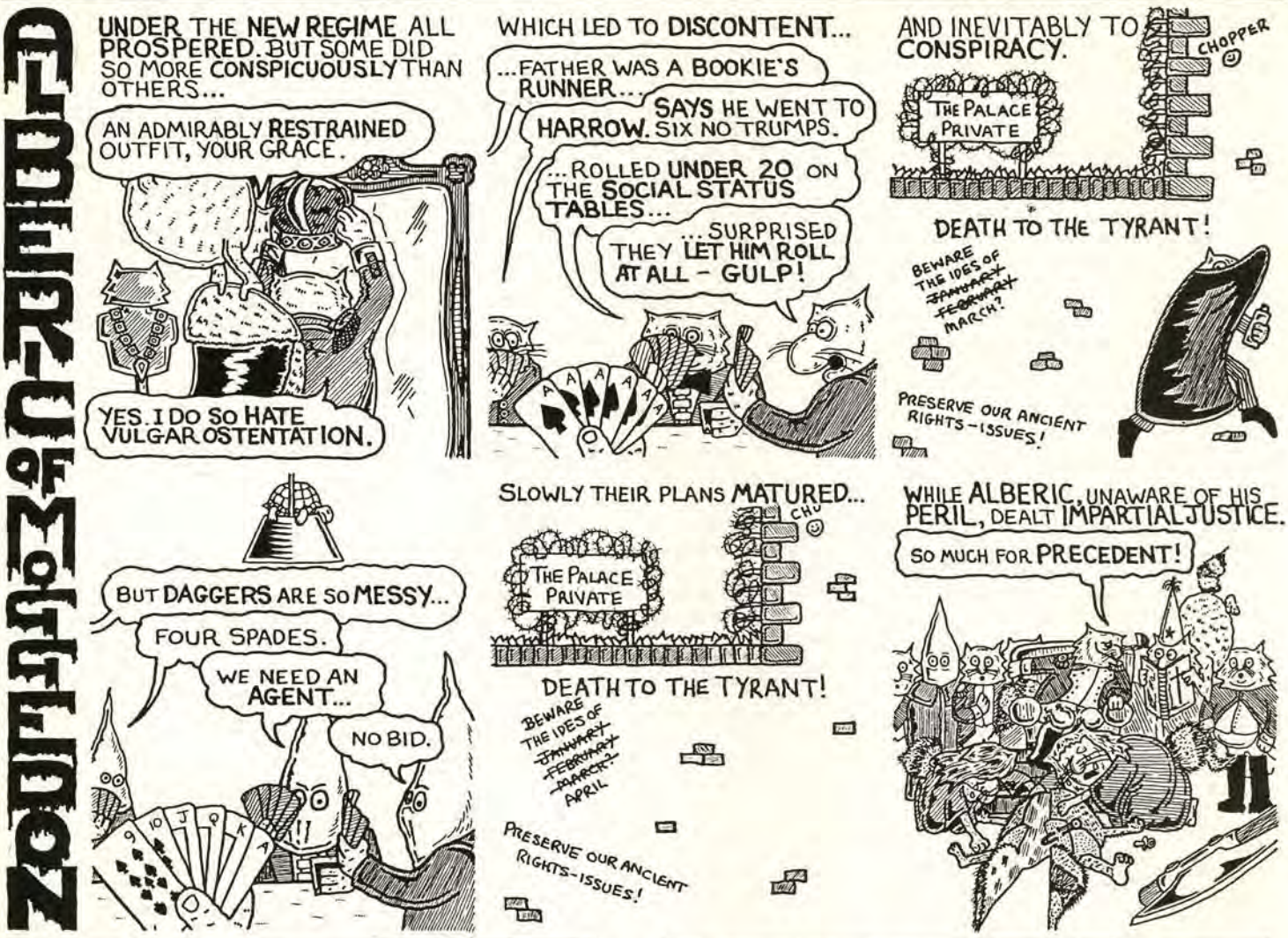
This reminds me of the usual crop of amusing tannoy announcements. The best of the lot interrupted Gary Gygax's seminar as follows: "Games Workshop" rang the disembodied voice, "will be closing down in..."; the rest of the announcement being drowned in laughter and cheers. Fortunately for the British games industry, the announcer was referring only to the convention stall.

One of the big successes of the weekend was the game of **En Garde!** run by the Esso London Games Society. This was especially notable for the large number of TSR staff furiously competing for the favours of that most desirable of mistresses, Sally Meadows. Tom Kirby, alias Jim N'Tonic, was the successful suitor. Totally unconnected with which is the news that Tom is soon to become a father. This came as something as a shock to those of us who thought that he was too old for that sort of thing (though not as old, of course, as Uncle Don). Congratulations in advance to Tom and his wife, Kate.

Among the more notorious attendees at the Fair were Jamie Thomson, deputy editor of **W___ D ___** and a man whose lapel badge described him as 'The semi-legendary Dave Langford'. These two met in person for the first time and the result was an impressive victory by Langford. Dave was immediately on the attack, following the opening handshake with a lightning 'I'll just check I've got all my fingers left', but the knockout blow was undoubtedly his masterly description of the goings-on at big SF conventions. Eyes bulged, sweat poured from the brow and the jaw dropped through the floor. It's funny what the prospect of 24 hour drinking can do to a man.

Langford, meanwhile, was busy moaning about being inundated with **Fighting Fantasy** type games from publishers who thought they were books. He was greatly cheered, however, by the discovery of **Heartquest™** and was last seen furiously penning a somewhat risqué version thereof for one of the less salubrious magazines that he writes for. Whether this game will see print in the **D ___** as well is open to doubt, though to judge from some of their covers it wouldn't seem out of place.

Pete Tamlyn


UNDER THE NEW REGIME ALL PROSPERED. BUT SOME DID SO MORE CONSPICUOUSLY THAN OTHERS...
AN ADMIRABLY RESTRAINED OUTFIT, YOUR GRACE.
YES. I DO SO HATE VULGAR OSTENTATION.
WHICH LED TO DISCONTENT...
...FATHER WAS A BOOKIE'S RUNNER...
SAYS HE WENT TO HARROW. SIX NO TRUMPS.
...ROLLED UNDER 20 ON THE SOCIAL STATUS TABLES...
...SURPRISED THEY LET HIM ROLL AT ALL - GULP!
AND INEVITABLY TO CONSPIRACY.
CHOPPER
THE PALACE PRIVATE
DEATH TO THE TYRANT!
BEWARE THE IDES OF JANUARY FEBRUARY MARCH?
PRESERVE OUR ANCIENT RIGHTS - ISSUES!
BUT DAGGERS ARE SO MESSY...
FOUR SPADES.
WE NEED AN AGENT...
NO BID.
SLOWLY THEIR PLANS MATURED...
CHU
THE PALACE PRIVATE
DEATH TO THE TYRANT!
BEWARE THE IDES OF JANUARY FEBRUARY MARCH? APRIL
PRESERVE OUR ANCIENT RIGHTS - ISSUES!
WHILE ALBERIC, UNAWARE OF HIS PERIL, DEALT IMPARTIAL JUSTICE.
SO MUCH FOR PRECEDENT!

UNICORN GAMES

MAIL ORDER ONLY

6 WOODHAM ROAD, CATFORD, SE6 2SD

BASIC D&D

BASIC SET	9.50
EXPERT SET	9.50
D&D CHARACTER RECORD SHEETS	2.95
SHADY DRAGON INN	3.95

BASIC D&D MODULES

B1 IN SEARCH OF THE UNKNOWN	4.50
B2 KEEP OF THE BORDERLANDS	4.50
B3 PALACE OF THE SILVER PRINCESS	4.50
B4 THE LOST CITY	4.50
B5 HORROR ON THE HILL	4.50
O1 THE GEM AND THE STAFF...(1 on 1)	4.50
X1 ISLE OF DREAD	4.50
X2 CASTLE AMBER	4.50
X3 CURSE OF XANTHON	4.50
X4 MASTER OF THE DESERT NOMADS	4.50
X5 TEMPLE OF DEATH	4.50

SOLO D&D

M1 BLIZZARD PASS	4.50
M2 MAZE OF THE RIDDLING MINOTAUR	4.50

ADVANCED D&D

DUNGEON MASTERS GUIDE	10.95
PLAYERS HANDBOOK	9.95
MONSTER MANUAL	9.95
MONSTER MANUAL II	9.95
DUNGEON MASTERS SCREEN	4.95

ADVANCED D&D MODULES

I2 TOMB OF THE LIZARD KING	4.50
I3 PHARAOH	4.50
I4 OASIS OF THE WHITE PALM	4.50
I5 THE LOST TOMB OF MARTEK	4.95
I6 RAVENLOFT	4.95
U2 DANGER AT DUNWATER	4.50
U3 THE FINAL ENEMY	4.50
N1 THE CULT OF THE REPTILE GOD	4.50
EX1 DUNGEONLAND	4.50
EX2 LAND BEYOND THE MAGIC MIRROR	4.50
UK1 BEYOND THE CRYSTAL CAVE	4.50

WARHAMMER

WARHAMMER: MASS COMBAT ROLE PLAYING	5.95
WARHAMMER DICE SET	1.25
FORCES OF FANTASY	5.95
UNICORN GAMES LEAFLET	FREE

RUNEQUEST

BOXED SET	8.95
RUNEQUEST RULEBOOK	5.95
CULTS OF PRAX	5.95
RUNEQUEST COMPANION	6.95
RUNEQUEST CHARACTER SHEETS	1.99
QUESTWORLD	12.95
PAVIS	14.95
BIG RUBBLE	14.95
SOLOQUEST II: SCORPION HALL	4.95
SOLOQUEST III: SNOW KINGS BRIDE	4.95

GENERAL ROLE PLAYING AIDS

DUNGEON FLOOR PLANS I, II, III	each 2.99
DUNGEON MAPPING SHEETS	1.99
WILDERNESS HEX SHEETS	1.99
DRAGON DICE percentage	0.95
DRAGON DICE random numbers	1.50
DUNGEON PLANNER 1: CAVERNS OF THE DEAD	4.95

BOXED MINIATURE SETS

STARTER SET. ADVENTURERS	3.95
STARTER SET. MONSTERS	3.95
CP3 TROGLODYTES	3.95
CP4 LIZARD WARRIORS	3.95
CP5 MONSTEROUS ORC WAR MACHINE	6.50
SS1 WARRIORS OF CHAOS	3.95
SS3 KNIGHTS OF CHAOS	3.95
SS5 WARRIOR KNIGHTS OF LAW	3.95
SS6 WHITE DWARF CHARACTERS	3.95

RUNEQUEST BOXED MINIATURE SETS

RUNEQUEST BOX1. HUMANOID ADVENTURERS	3.95
RUNEQUEST BOX2. ADVENTURERS	3.95
RUNEQUEST BOX5. DRAGONEWTS	3.95
RUNEQUEST BOX7. DEMONS	3.95

REGIMENTS OF THE RENOWN

BUGMANS DWARF RANGERS	3.50
THE KNIGHTS OF ORIGO	3.50
GROMS GOBLIN GUARD	3.50
MENGIL MANHIDE'S DARK ELVES	3.50
HARBOTH & BLACK MOUNTAIN BOYS	3.50

BOARD GAMES

TALISMAN: THE MAGICAL QUEST GAME	7.95
JUDGE DREDD GAME	7.50
BATTLECARS	6.95

ALL ITEMS POST FREE IN THE U.K. ADD 30% OVERSEAS. SEND FOR A "FREE" LEAFLET...
RETURNED TO YOU BY FIRST CLASS POST.
CHEQUES PAYABLE TO UNICORN GAMES PLEASE.

SOUTHSEA MODELS

35 HIGHLAND ROAD
SOUTHSEA
PORTSMOUTH - HANTS
PO4 9DA
(0705)-733208

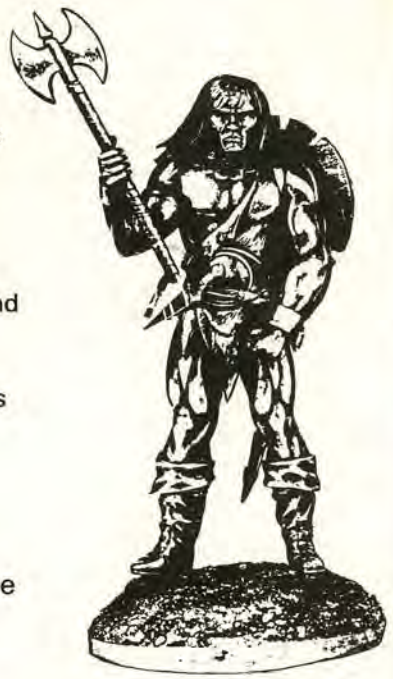
110mm Fantasy Figures of the highest quality.

Suppliers of figures for military and Fantasy gaming.

Collectors figures in 54mm, 90mm and 110mm.

Most leading games in stock

For Postal Service Figure lists — Send 20p.



CSB/4 — 'The Mercenary' 110mm £14.95 (inc Post UK only).

The Fantasies Have Just Begun

NOW FROM THE GALAXY OF FANTASY, A NEW GAMES SHOP IS BORN. IT BRINGS A WORLD OF CHOICE TO YOU. ENTER OUR WORLD AND SEARCH THROUGH CHESTS FULL OF FANTASY GAMES AND FIGURES DISCOVER A KNOWLEDGEABLE STAFF TO HELP AND ADVISE YOU. COME INTO A NEW AND EXCITING REALM OF FANTASY. COME TO VISIT GAMES PEOPLE PLAY...

GAMES PEOPLE PLAY

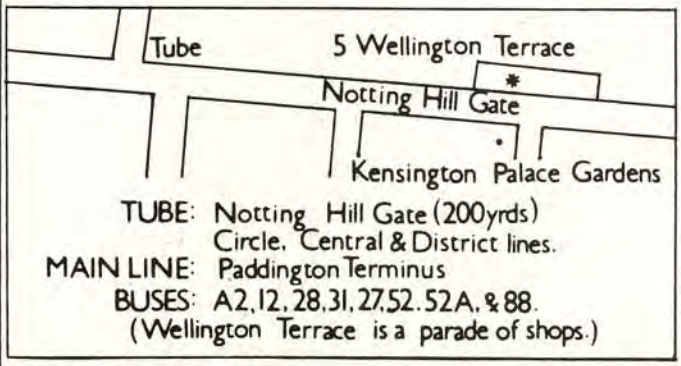
ROLE PLAYING, SCIFI, FANTASY, WARGAMES, MAGAZINES & LITERATURE AND COMPUTERS

MAIL ORDERS WELCOMED

5 Wellington Terrace, Notting Hill Gate
London W2 Tel. 727-9275.

OPEN FROM 10a.m. to 6p.m. MON–SAT

VISA



TUBE: Notting Hill Gate (200yrds) Circle, Central & District lines.
MAIN LINE: Paddington Terminus
BUSES: A2, 12, 28, 31, 27, 52, 52A, & 88.
(Wellington Terrace is a parade of shops.)

Now open is a complete games shop... Games People Play. Come in and you'll find a great selection of games.

- A vast range of board conflict and computer games.
- Stocks of figures by Chronicle, Essex, Jacobite, Tabletop, Oracle, Citadel, Skytrex, Heroics and others.
- A large selection of rules, reference books, magazines and accesories.
- All major and most minor role playing systems.

At Games People Play you'll meet a knowledgeable staff to help and advise you. So come to see us. We're the gamers games shop.

BEATTIES

£250 INSTANT CREDIT
Subject to status. Please ask or write for details. Typical APR 29.8 variable. Finance provided by Welbeck Cardholder Services Ltd., 69 Clarendon Rd., Watford, Herts.

Licensed Credit Brokers

For Dungeons and Dragons just venture through our portals into our mystical halls, here you'll find the treasure you seek.

HOLBORN 202 High Holborn, London WC1V 7BD 01-405 6285/8592
FINCHLEY 21/23 Ballards Lane, Finchley Central, London N31XP 01-349 2257
LEWISHAM 210 Lewisham High Street, London SE13 6JP 01-852 0449
***SOUTHGATE** 10 The Broadway, Southgate, London N14 6PN. 01-886 4258
WOOD GREEN 104/106 High Road, Wood Green, London N22 6HE. 01-888 0937
BIRMINGHAM 26 South Mall, B'ham Shopping Centre, B2 4XD. 021 643 8604
BLACKPOOL 19 Hounds Hill Centre, Victoria Street, FY1 4HU. 0253 26461
BRIGHTON 4/8 Dyke Road, BN1 3FE. 0273 776626
BRISTOL 17/19 Penn Street, BS1 3AW. 0272 20259
CARDIFF Northgate House, Kingsway, CF1 4AD. 0222 397645
CROYDON 135A North End, CR0 1TN. 01 688 1585
KINGSTON 30/32 Eden Street, KT1 1EP. 01 549 5464
LEEDS 16/18 King Charles Street, LS1 6LT. 0532 456611
LIVERPOOL 36/37 Dawson Way, St. John's Centre, L1 1LJ. 051 709 0799
MANCHESTER 4/6 Brown Street, off Market St. M2 1EE. 061 834 0729
NEWCASTLE 43/47 Pilgrim Street, NE1 6DE. 0632 324161
NOTTINGHAM 3 Mount Street, NG1 6JW. 0602 411693
ROMFORD 7/11 High Street, RM1 1JU. 0708 24283
SHEFFIELD 38 Pinstone Street, S1 2HN. 0742 77864
SOUTHAMPTON 114 East Street, SO1 1HD. 0703 24843
WATFORD 70 The Parade, High Street, WD1 2AW. 0923 27563
*MAIL ORDERS TO SOUTHGATE

letters.... letters....

Letters

Once again it's time to dip into the old mailbag, to see what's on people's minds. If you have anything at all to say that other gamers might want to hear, write to: ***IMAGINE magazine (letters), The Mill, Rathmore Road, Cambridge.***

Do you remember all the way back to #4? Those were the days when ***Nic Novice*** *appeared on page 2, when* ***Rubic*** *was actually about Rubic, when we had to draw boxes instead of typesetting them. Haven't we come a long way? Apparently not in all respects, because, just like the good old days, we've managed to offend the biking fraternity....*

K Green, The National Chopper Club, Lewisham, London: I've just bought a copy of **IMAGINE™** magazine #13, and as a beginner to RPG I found a lot to interest me, until....

On page 21 is a review of a computer game called **Morris Meets The Bikers**. I find this review, as a biker, quite offensive. Remarks like 'fearsome bikers' and 'blasting bikers into oblivion', the Bike world can do without. I find it frightening that Bikers are picked out as being good sport; we are not animals but real people who work and live like most others.

It was a pretty lousy game too. It seems bikers and role-players, like football supporters and flying pickets, get more than their share of bad press. The mass of any group cannot be divorced from the actions of its unsavoury members. A bike-riding, role-playing, NUM member who goes to White Hart Lane on a Saturday must really come in for some stick. And if he's a 1st level MU, there's this guy to deal with:

Mark Langford, Long Road Sixth Form College, Cambridge: The new combat tables outlined in #13 go further along the road to stating the obvious fact — your first level MU is a wimp. If he spends the years between the ages of 6 and 30 studying under some wrinkled old spellbinder, he should come out with something a little bit better than a 2-5 damage **magic missile**. Cantrips did a little to explain what else he got up to during this time, but it's not really enough.

Magic-users should gain cantrips in *addition* to their normal first level spells.

Mundane 'magic', such as the casting of horoscopes may be possible. This could have some advantages for the mage; but, of course, he can misinterpret his divination.

Following the ancient Chinese philosophy that spirits inhabit every tree, stone etc, a mage might be able to make a pact with them. For example, an MU might make a pact with a river spirit so that he will never drown there, though the river will demand something in return, such as stopping its pollution by a local village.

Lastly, I suggest a 'practical use of spells experience' — such as when spells like **knock** or **wizard lock** are cast — might be calculated as

$$\frac{\text{10x level of spell}}{\text{level of caster}} \text{ xps}$$

After all, a magic user is a magic user, and should get experience for doing so.

Brian H Longstaff, Sheffield: Just thought I'd write to say how much I enjoyed the Cthulhu-orientated #13.

Thank you. Quite a few people congrat-

However, I was a bit disappointed with Paul Cockburn's article on H P Lovecraft, as it left out the basic reason for HPL's reclusive life and the main inspiration of his stories.

Rats....

He was a recluse due to the attentions of two maiden aunts who raised him — they convinced Lovecraft he was hideous as a child. This formed psychic scars which remained till his death.

The reason he wrote and did not look for other work was that he fancied himself as an English gentleman, and English gentlemen did not work, and spent time on their writings for **amusement**, not for money.

The inspiration for many of HPL's works were the weird dreams and nightmares that disturbed his sleep.

A comment about Lovecraft's writings made in the article was that he wrote in the 'first person singular, with little or no dialogue....' Any person writing down what has happened, in a diary or a letter, or even telling another person of an incident will use little or no dialogue due to the fact that they cannot remember the exact words said.

I'm sure many people do, Brian, but that doesn't make it any easier to read. And I'd argue that people ***do*** *narrate with dialogue: many ordinary conversations are of the order 'I said "xxx" to her and she said "xxx" to me.'*

David Webster, Queniborough, Leicestershire: The introduction to the **Call of Cthulhu** game in #13 was excellent. It inspired me to get a Lovecraft book from the library, and after reading that, I decided to give the game a chance.

Jeremy Nuttall, Congleton, Cheshire: You might expect me to bawl at you, having spent a whole issue on a game I don't play, but far from it. You have covered the game in reasonable depth, and I feel I am now fairly knowledgeable about it. Steve gives a good, in-depth discussion of the game, while your scenarios and story leave me feeling satisfied.

It seems the Cthulhu-based theme of #13 was very popular. We will return to confront eldritch horrors and writhing tentacles soon.

Every now and again we get a question that challenges the way we understand the game.

M Victory, Lindfield, West Sussex: We are a group of six AD&D players, all teenagers who read **IMAGINE** magazine. We have a strange and successful method of play — we are all players and DMs! The all players/DMs system actually works quite well. It gives the chance to try both roles, and helps everyone learn the necessary information. Also, in complex situations two DMs make less work.

I wrote to ask what you think of this, and if there are any improvements we could make to our group?

If it is successful, 'M', the last thing you want is an outsider interfering. I can't quite visualize what you mean by 'all players/DMs', but if it means you all know the contents of a module, and all play in it, you must have some amazing house rules to cover situations where players come to a door, knowing there is a deadly menace behind it, and insist that their characters walk away though the characters could not know their lives were in danger!

The letter is most interesting for the impression it gives that DMs and players are different breeds, utterly unmixable. Most players in my experience do both, though they may have a preference for one or the other.

Letters edited by Paul Cockburn

If you want to see players sweat, there is no better time than when they find themselves lost in a deep dungeon level, running short of spells and hit points.

A page for the not-so-experienced adventurer

by Roger Musson

Not so long ago, I was acting as DM for a group of players who had never played the D&D® game before. In their ignorance, they set off down the corridors without bothering to make a map of their route. Well, I wasn't going to tell them, was I? I was looking forward to having some fun when the party attempted to retrace its footsteps and couldn't remember which way it came. Unfortunately, they didn't live long enough to start retracing their footsteps, and before they set off again, a more experienced player happened by and gave them a few words of advice.

My word to novice players for this month is this: always make a map! All that follows is addressed chiefly to DMs.

There is much fun to be had by getting characters lost in the dungeon. There is a streak of sadism in most DMs, in the cunning traps they devise, in the fiendish monsters they brew up. If you want to see players sweat, there is no better time than when they find their characters lost in a deep dungeon level, running short of spells, and worse, running short of hit points. Therefore, it is no bad idea to try and bring this about occasionally.

There are two basic ways to get characters lost; one is to do it directly, the other is just to gently help them get themselves lost. The direct approach is achieved by means of traps which dislocate the party. The most obvious is the trap door which plunges everyone down to an unfamiliar part of the next level. There are variations on this: the teleport trap, where characters advance into a room to pick up some unguarded treasure, then find that the door gives onto a completely different corridor than the one they came in from. Parties who get caught a couple of times this way start getting very wary of empty rooms. Another approach is simply to block the line of retreat. The party goes through a door one way and finds it does not open in the other direction; or a portcullis drops, sealing off the corridor down which they came. Care is needed when designing this sort of feature. Obviously, if the party just has to walk round the block to get past the portcullis, it will not have much effect. Ideally, a considerable detour should be necessary.

But it is much more satisfying to let characters get themselves lost with the minimum of assistance from you. There are two ways of encouraging this. First, do not give the players unnecessary help; second, design your dungeon levels to make accurate mapping difficult.

First things first. You are not responsible if players get things wrong. If you say, 'there's a passage on the right,' and you notice that a player is marking it on the map as being on the left, do not point out the error. If players make mistakes, tough! Let them get confused when they try to relate the map to reality. If they arrive at an area which is hard to describe in words, there is no harm in giving the players a rough sketch on scrap paper of as much of the area as they can see. But do not show them your own map! You have to play fair, and always give the players correct information whenever they ask, but as long as you are right, it is not particularly in your interest to make sure that they have got it right. So, similarly, do not volunteer useful bits of information such as 'these two passages actually join up, but you've drawn them wrongly'.

Another thing: in all the published examples of the play of RPGs you are likely to come across (*Nic Novice*, for instance) you will find the DM describing exits and entrances as north, south, east and west. This is assuming that the player characters have compasses; it is assuming that compasses exist in the fantasy world in question. In mine, they don't. Above ground you can tell direction from the position of the sun, but once you go underground you get things described as left, right, left and ahead, and so on. So once characters lose their initial sense of north and south after going down a few bendy corridors, navigation becomes much harder — and things become the more entertaining for me as the players try to puzzle out which corridor connects up with which.

The second thing, as I said, is actually to design the dungeon with difficulty of mapping in mind. If your floor plans are all fairly predictable rectangular blocks, players will have little difficulty finding their way around. Much can be made of curving passages, winding passages, and passages running at odd angles. When planning the original dungeon level, long gently-curving pasages can easily be drawn with the aid of compasses — for the players, they are very hard to map free-hand. If the radius of curvature is misjudged, the party may end up thinking that they are in quite a different part of the dungeon than they actually are. Similarly with angled passages; if the party walks a long way down a side passage running at 30° to the main passage, thinking that it runs at an angle of 45°, they will have considerably misjudged their position when they get to the end of it. However, these tricks don't work quite as well when the party is able to distinguish north and south.

In the D&D rule books you will find mention of artificial devices to make mapping harder — things like space-distortion passages, which are a different length than they seem. I have never found these particularly useful, perhaps because most players are so lax about getting scale on their maps right, the distortion in length gets lost.

A last thought: if a player maps an expedition, you can rule that the player-character is making that map on a piece of paper carried with him or her. If, in the course of the adventure, that character gets fireballed, then all his maps will have been consumed by the flames. Grab the player's maps, toss them in the fire, and let the party find its way home without them!

Roger Musson

Roger has been playing the D&D game since 1976. He has contributed to ***White Dwarf, The Wargamer, Wargame News*** *– and, of course,* ***IMAGINE*** *magazine.*

If you would like to read previous ***Stirge Corners****, back issues of IMAGINE magazine cost £1.50 each from TSR UK Ltd.*

Next Issue

EGYPT
A guide to the Ancient Kingdom

Featuring:

- ★ **Sethotep**, a scenario by Graeme Davis. Bandits and scorpions are the least of your problems when you seek the Scroll of Thoth.
- ★ **Sobek**, a dark, desperate adversary for high level play.
- ★ **The Magic of Ancient Egypt.**
- ★ **The Egyptian Mythos.**
- ★ **The Priests of Aphor**, a tale from the towers of the desert.

plus:

- ★ **Crystal Singing**, some ideas for science fiction role-players, based on the characters created by Anne McCaffrey.
- ★ **Goroghwen**, a sinister new opponent for the AD&D® game.
- ★ **There and Back Again**, getting about in FRPGs

plus:

all the usual features, news and reviews, including the concluding episode of ***The Sword Of Alabron!***

56 PAGES **STILL JUST £1**

Back Issues

Back copies of most issues of *IMAGINE*™ magazine are still available direct from the publisher. Is your collection complete?

#1 Introductory scenario, figure painting *
#3 AD&D scenario, Dave Langford fiction
#4 STAR FRONTIERS® game scenario, Anne McCaffrey fiction
#5 CELTIC SPECIAL: new druid spells, Celtic mythology.
#6 Acrobat class, multi system scenario, Ian Watson fiction
#7 The DRAGONQUEST® game: introduction and scenario
#8 Cantrips, Sorceror's Apprentice, intermediate level scenario
#9 FREE BOARDGAME, 0-level MU scenario, Cantrips
#10 Phantasmal Forces, AD&D scenario
#11 Cavalier class, Horse Combat, Private Lives of NPCs
#12 Solo adventure, Terrain/Climate, Brief Encounter, Enchantment
#13 Lovecraft, Call of Cthulhu, Brian Lumley fiction *
#14 Luther Arkwright, Traveller scenario, Campaign Diaries.

All available at £1.50 each

** Less than 100 copies remaining, please order now to avoid disappointment*

In Search of

by Ian Knight & Graham Fuller

For a creature that science supposes does not exist, the dragon has managed to secure itself a very elevated position in the folklore of mankind. Legends about dragons are found all over the world, in cultures as different as those of China, Mexico, Iceland and India.

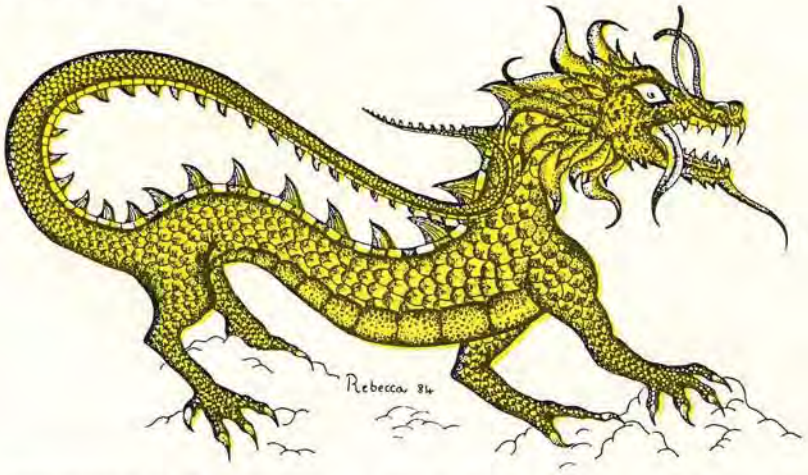
In England, the dragon features strongly in the stories of the country's Patron Saint, George. The popular version is that George, the embodiment of Medieval knightly chivalry, was out riding one day when he came across a fair maiden chained to a tree. On enquiring the reason for this, George was told that she was an offering chained up as a sacrifice to a fearsome dragon which had been terrorising the district. Valiant soul that he was, George took on the dragon when it came to claim its due, outwitted it, shackled, and led it back to the nearby town where he killed it in full view of the grateful population. In some tales, George is said to have won the hand of the fair maid, a suitable fairy-tale reward.

Where did all this take place? There are two places in England which lay claim to being the site of the famous conflict. Brinsop, in Herefordshire, boasts a church with some fine stone carvings representing the incident, which are thought to date back to the 12th Century. It faces formidable competition from Uffington in Oxfordshire, however. King Alfred, of burnt cakes fame, is said to have defeated the marauding Danes at nearby Ashdown, and there is a mysterious horse carved in the hillside above Uffington. Below it is a strange hillock, with a bare chalky patch on its summit and gullies down the sides; here, it is said, St George slew the dragon, and where its blood ran down the sides no grass will grow.

In fact, historians have hotly debated the true identity of St George for centuries. Some scholars think he was a Roman officer, martyred in Palestine in about 303 AD for daring to tear down an anti-Christian edict. Whoever he was, it is unlikely that he ever visited Britain, and even less so that he fought a dragon. The key to his popularity with the English can be found with Edward III, who first came across George when he was leading a Crusade in the Holy Land. Since the early times, the Christian Church had identified dragons with the snake in Eden, and turned it into a symbol of heresy and the Devil. For Edward, fighting a holy war against Moslem infidels, the allegory of this Christian Knight's triumph had an obvious appeal. Later English kings adopted George as Patron Saint, and founded orders of chivalry in his name.

Dragons as symbols can be found in many religions, but not always as incarnations of evil. In China the dragon is rough and ready, but basically friendly, a bringer of rain in a country often plagued with drought. The Chinese are very clear

DRAGONS



about the appearance of their dragon, called 'Lung'; he has a head like a camel, the horns of a deer, the eyes of a hare, the ears of a bull, the neck of an iguana, the belly of a frog, the scales of a carp, the paws of a tiger, and the claws of an eagle! He is born in pools of water, and ascends to the heavens in waterspouts, where he cavorts about the sky breathing storm clouds and roaring with the sound of thunder. Chinese dragons can often be seen, earth-bound, dancing around the streets of cities with large Chinese communities, lending their blessings to the New Year and other festivities.

There are no stories of heroes slaying Chinese dragons, for in the East they bring good luck. In the West, however, there is many a tale of an evil dragon being slain by a young adventurer. Often in such stories, the dragon is one of many dangers the hero has to face to prove his worth, and frequently he is rewarded with some treasure which the dragon is said to have been hoarding. One of the oldest and best-known European tales of dragon-slaying concerns the Scandinavian hero, Sigurd, the model of the German Siegfried. Sigurd's task is to slay the ferocious monster Fafnir, a firey dragon who comes down to a pool each day to drink. Sigurd digs a trench across the dragon's path and hides in it, and, when it lumbers across him on its journey, he rather unsportingly stabs it in its unprotected belly. The hero of *Beowulf*, an Anglo-Saxon poem dating form 1000, faces a similar challenge head on. Beowulf spends his time defending his people, or, more importantly, his drinking hall, from a variety of wandering nasties, of which a powerful dragon is the most terrifying. Though Beowulf and his assistant destroy the menace, Beowulf himself dies in the attempt.

Not surprisingly, this association of dragons with the fighting virtues of strength and courage has led many a military man in the past to choose the dragon as his emblem. The Romans sometimes used the dragon device on their shields, and the rulers of ancient Byzantium marched under a dragon banner, a three-dimensional model with a carved head and a silken body which ballooned out like a windsock. The Viking raiders carved dragon heads into the prows of their ships, to strike terror into the hearts of their enemies.

Britain is particularly rich in dragon folklore, and boasts several species of the beast. The dragon proper had four legs, wings, and the ability to breathe fire. There was a two-legged variety, the Wyvern, and the long, legless Worm. Most improbable was the Cockatrice, said to be half dragon and half chicken!

There are over forty towns which have dragon stories associated with them, some grand, but most homely tales concerning specific locations. The Red Dragon of Wales, said to have appeared on the eve of the Roman Conquest, and to have been cast down until the magician Merlin freed it to protect the Principality's interests, is untypically grand. Most British dragon stories tell how a particular local, sometimes a knight but often just a canny working lad, overcame the plaguing beast. Billy Biter, hen-pecked hero of the tale of the Dragon of Filey, in Yorkshire, fed the dragon parkin, a sticky treacle flavoured gingerbread. This caught in the dragon's teeth, and when he went to the sea to wash it clear, a big wave swept him off and drowned him. The dragon of Lyminster, in Sussex, was despatched by a similarly indigestible morsel, fed to him by one Jim Puttock. As the dragon convulsed with stomach-ache, Jim struck off his head.

One of the most famous and complete British dragon legends concerns the Lambton Worm from Durham. One day, the heir to the Lambton estates, a dissolute young man named John, was fishing on a Sunday when he hauled in a baby Worm. Thinking to be rid of it, he cast it into a well. Years passed, and John went off to redeem himself by fighting in a Crusade. When he returned, he found that the Worm had emerged, fully grown, and had begun to attack the local villages. Distressed that he had been the cause of so much mischief, John appealed to a witch to help him destroy the monster. The witch struck a bargain; in return for her help, John must slay the first living thing he meets after his victory, or his heirs would suffer as a result. John agreed, and the witch produced a cunning suit of armour, studded with knife-blades. Thus armed, John took on the dragon, which wrapped itself about him and tore itself to bits on the blades. Forgetting his promise, John rushed to tell his father the news, and was dumbstruck when he realized he must kill him, too. He could not bring himself to do so, and as a result a curse befell the Lambton family, the heirs for nine successive generations dying mysteriously. If you are tempted to dangle a line on a Sunday, beware!

How did such stories come about? Some, like the tale of More of More Hall, were undoubtedly allegorical. More is said to have confronted and killed a dragon in a similar style to Lambton, and it is thought that the legend owes its origin to a real-life member of the More family who challenged and ousted a wrack-renting lawyer, thus becoming a popular hero.

It is impossible to explain, however, how the dragon came to be so consistent and popular a motif in so many different cultures. It has been suggested that Man has some dark, inherited folk-memory passed down the evolutionary chain from the days of the dinosaurs, and certainly the discovery of fossil remains have helped give dragons credence in the past. In less scientific ages, tales of exotic beasts seen by travellers in far-off lands have become distorted. Europeans, seeing crocodiles and certain large lizards for the first time, occasionally took them as dragons.

Whatever their origin, dragons certainly caught the public imagination. They have a long history as characters in festive processions in Europe, going back to the Middle Ages. These dragons were made of a wooden frame, covered by beautifully painted cloth, bearing false wings and carved wooden heads. They were worn as a costume, hung from straps across a man's shoulders. Often they had tightly hinged jaws, which could be manipulated to open and shut with a sharp 'clack'; these were the original 'Snap Dragons'. Used in religious pageants, on feast day processions, or by Mummers or Morris Men, they would dance in and out of the crowd in mock-attack, and sometimes fought uproarious duels with a pantomime St George. Norwich Museum has a fine example of a Snap made at the end of the 18th Century, and one group of Sussex Morris Men still use a dragon in their displays.

With the Industrial Revolution and the spread of mass education, belief in dragons in Europe began to fade; or perhaps it was simply that all those courageous young heroes had put them on the endangered species list. They live on today only in the fantasy worlds of writers like J R R Tolkien, countless children's fairy tales, and the skilfully constructed fantasies of the cinema special effects teams. Now and then, someone shows a touch of pity for a beast the world has outgrown. Puff, the magic dragon in the song, languishes by the shores of Hono-Li, while his erstwhile friend, Jackie Paper, moves on to the less innocent pleasures of adolescence. Perhaps he is not alone. Perhaps all the dragons of history are out there with him, waiting for us to believe in them once more.

Ian J Knight & Graham Fuller

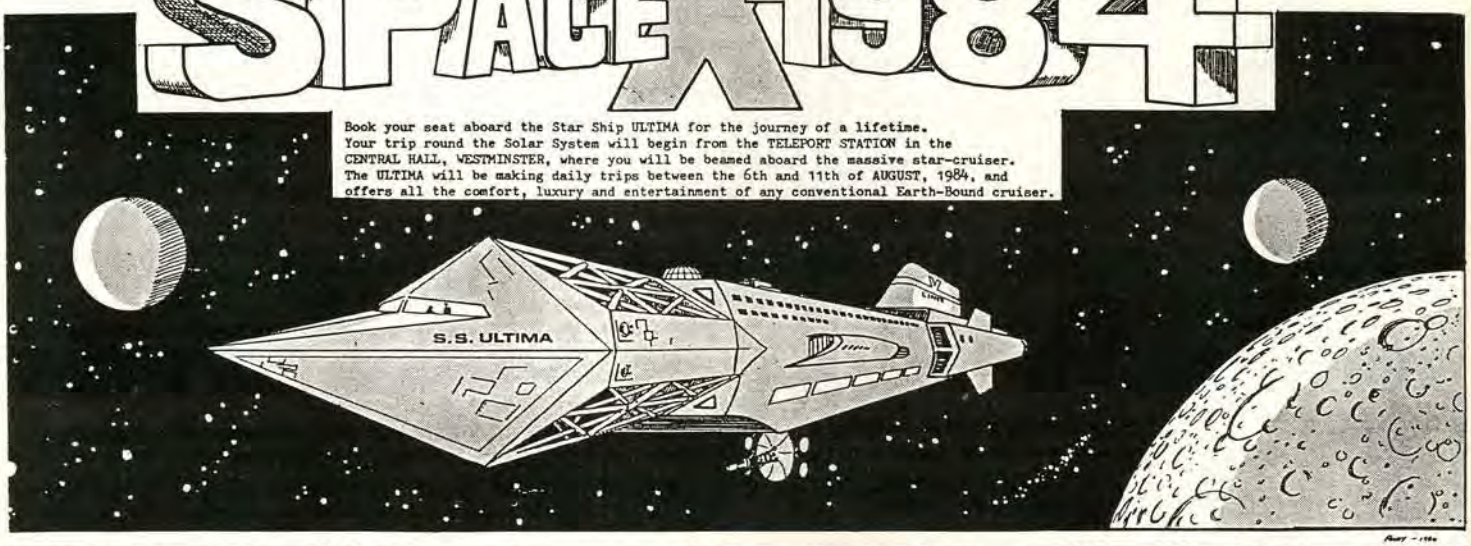
UNDER THEIR PRIME DIRECTIVE - THAT OF PROMOTING INTEREST IN SPACE TRAVEL, SCIENCE FICTION, ASTRONOMY AND UFOLOGY,

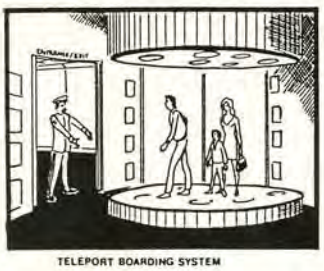
ISTRA (UK)

IS PROUD TO PRESENT...

SPACE X 1984

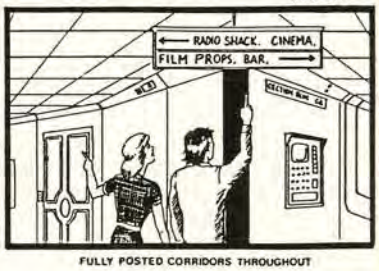
Book your seat aboard the Star Ship ULTIMA for the journey of a lifetime.
Your trip round the Solar System will begin from the TELEPORT STATION in the CENTRAL HALL, WESTMINSTER, where you will be beamed aboard the massive star-cruiser.
The ULTIMA will be making daily trips between the 6th and 11th of AUGUST, 1984, and offers all the comfort, luxury and entertainment of any conventional Earth-Bound cruiser.




TELEPORT BOARDING SYSTEM

TRADERS' CABINS

FOOD AND REFRESHMENTS



FULLY POSTED CORRIDORS THROUGHOUT

For more information, your Passports and Boarding Tickets, contact SPACERS, 24/25 Foley St., London, W1. 01-631 4589

If you've ever been killed by the evil goblin, flamed by a dragon or turned to stone by a wizard...

then you need Micro Adventurer – the new monthly magazine devoted to all microcomputer adventures, war games and simulations.

Each issue offers a wide range of stimulating features, including:

- Helpline and Contact columns
- Reviews of the latest adventures
- Competitions with exciting prizes
- War gaming advice
- Adventures to type in and play
- Profiles of famous adventurers
- Advice on how to write your own adventures

If all this sounds too good to be true then fill in the form below to make sure you receive your copy of Micro Adventurer.

SUBSCRIPTION ORDER FORM

Please send me 12 issues (a year's subscription) of Micro Adventurer, beginning with the _____ issue.

Name _____

Address _____

_____

Signature _____ Date _____

This order should be accompanied by a cheque made payable to Micro Adventurer.

UK subscribers

A year's subscription is £10.00 — please send this form with payment to Micro Adventurer, Subscriptions Department, Oakfield House, Perrymount Rd, Haywards Heath, Sussex.

US/Canadian subscribers

A year's subscription at air-speeded rates is US$33.95 — please send this form with payment to Micro Adventurer, c/o Business Press International, 205 East 42nd St., New York, NY 10017.

ILLUMINATIONS

BASIC SETS AND BASIC ERRORS...

TSR have received a few letters lately about mistakes in the latest revised edition of the D&D® Basic Set. At the same time, a list has come from America detailing these errors. Most are trivial, but a few actually change (slightly) the way the game works.

The most obvious mistake is on the character sheet in the Players Manual, used during the solo adventure. You should ignore any written-in numbers, and substitute those (Strength, hit points, AC etc) given in the solo adventure.

For clerics, elves and magic users, an important change has been made to the effects of **detect** spells. The old wording of the spell said that the detected objects/creatures glowed when in range — the implication seemed to be that anyone could see the glow. The new wording makes it quite clear that only the caster sees the glow from relevant objects/creatures in range — which is an extra limit on the spells' effectiveness.

Other changes affect monsters. When using melee weapons, gnolls and neanderthals get a +1 bonus to damage rolls, due to their high strength. Kobolds, on the other paw, suffer a -1 penalty due to their low strength. Orcs are slower, and now move at 90' (30'). A medusa is now entitled to a Saving Throw vs. Turn to Stone if she looks in a mirror. Green slime are worth 30xp instead of 5xp, and beating a gargoyle is worth 175xp, assuming you do beat it....

Finally, a **helm of telepathy** may only by used three times per day.

Whoops of Joy

Comic fans will be pleased to learn that Titan Books have produced another Judge Dredd title, called **Judge Dredd 3** (no room for confusion there), by Wagner, Mills, McMahon and Smith. Doubtless those names will elicit whoops of joy from the aficionados as, indeed, will the stories in this volume. The pick of the bunch looks to be a tale called **Otto Sump**, billed as the story of one man's rise to the top as the head of an empire of Ugly Clinics and anti-beauty products.

There is a Judge Dredd RPG due out later this year. If it achieves a rating on the Bizarreness Quotient Scale half as great as the stories do, it will be doing uncommonly well. Another new one from Titan is **Nemesis the Warlock Book 2**. This is 'the second cataclysmic clash between the rebel Nemesis and the evil, totalitarian Torquemada.' Sounds like a lot more fun than being a shipping clerk in Bootle... It is by Pat Mills and Kevin O'Neill.

Generation Gap

Triffid Software Research have produced a program for the 48k Sinclair Spectrum called **Character Generator**. In the twinkling of an electrical impulse, the computer churns out a complete AD&D character. Triffid claim that 'players and DMs alike find dicing up the characters at the start of a game to be boring and very time-consuming...'

In my experience, they are mistaken. It is certainly boring for other people who are forced to wait while the process is completed but the individual whose character is being rolled finds quite absorbing. Within my own circle of gamers, we commonly produce characters in the pub. This serves as an enjoyable diversion and saves time during gaming sessions. It has the added advantage of assuring us of plenty of leg room in the pub. Normal, decent people feel strangely intimidated by the sight of grown persons rolling dice, wielding character sheets and arguing over the advisability of various spells, weapons and bits of armour. A few conversational references to elves, dragons, demons, etc will usually drive away the stubbornest neighbour.

Triffid's Character Generator is not to be dismissed, however. Looking at the details it can generate, I should say that it would serve very well as an **NPC** creator. Now that **would** be useful.

Computers are not my strong point, but I would have thought that, to gain the maximum benefit from the speed of the program, one would need to have a decent printer. It may take mere seconds for the finished character to appear on the telly screen but if you have to copy it down onto a character sheet (ie low-tech pencil and paper) the time saved will be considerably less impressive. Nevertheless, an interesting development.

Model Masters

The first in Grenadier Models' modestly-titled **Masterpiece** series is available, the **War Mammoth of the Undead Legion**. I suppose we have become accustomed to model figures of skeleton warriors and horses but — a mammoth? In 25mm scale, this skeletal behemoth is a very impressive model and comes complete with howdah and crew of three skeleton warriors. It's educational as well. I never realized that a mammoth's trunk had a skeleton. Fascinating. They **do** have skeletons, don't they? Elucidation from zoologists, archaeologists or other suitable qualified sources would be welcome.

I believe there is another **Superman** film due for release. If so, the new **Official Champions** figures from Grenadier wil benefit from the heightened awareness of the genre that will accompany the film. There are two boxes in the range: **Super-Heroes** and **Super Villains**. Very good they are too.

Grenadier are also offering the first four titles in a new series of Adventure modules — a new enterprise for them. There is an officially approved **Call of Cthulhu** adventure called **The Horrible Secret of Monhegan Island**, concerning the frightful goings-on on a strange island situated off the coast of Maine. **Raid on Rajallapor** is a **Mercenaries, Spies & Private Eyes** adventure and involves all sorts of macho machinations in the Indian sub-continent — anything from parachuting into action festooned with the hardware beloved of players everywhere, to avoiding the vengeful attacks of Hindu minor deities. It's a man's life as a hired killer. Then there is **Disappearance on Aramat**, a **Traveller** module with the 'official' nod to its credit. The players are hired by a worried father whose daughter has gone missing while leading a group of students on an archaeological dig on the planet of Aramat. Finally, a module described as 'suitable' for the AD&D game (but not an officially approved one), **Cloudland**. It is all about breaking and entering a High Mage's castle for the express purpose of committing acts of vandalism, GBH and other felonies. In short, a typical RPG thrash.

Magic Dragons

There can't be many people left who have not written a Read and Play fantasy book. *Armada* publishers had to go to County Kildare in Ireland to find the author of their **Grailquest Solo Fantasy Gamebooks**. He is J H Brennan, described as 'well known in the D&D world'. His main claim to fame is that he designed the games **Man, Myth and Magic** and **Timeship** but he has also written three books on magic. Obviously a man with impeccable credentials. The first two Grailquest books are now available, both set in an Arthurian world; the linked trilogy will be completed in the autumn. The mechanics are closer to **Fighting Fantasy** books than to **Endless Quest**.

Night Fighting - Flying Pickets?

More details of Standard Games' upcoming Japanese man-to-man boardgame: it will be called **Samurai Blades** and is due for a June 1st release. It looks to be on the same lines as **Cry Havoc** and **Siege**. Among other features, it offers Ninja, Monks, Assassination, Night Fighting and Hari-Kiri. There are two maps: The Temple and The White Dragon, which should be worth seeing — the maps in Standard's man-to-man games are always beauts. Finally for those who buy the game and then realize that they don't know a samurai from a flying picket, there is an 'Historical Background'. Sounds great, must nippon down to the shops and check it out.

GAME COMPANY

Clubs

We will help you advertise your club, or appeal for other gamers to help found a new club in your area. Just write to IMAGINE magazine, The Mill, Rathmore Rd, Cambridge if you wish to place a notice, or reply to a Club Ref.

Roleplayers in the **Shadow Warriors Gaming Society** meet every Saturday 12-6pm at The Hand & Flower Hotel (1st floor), 1 Hammersmith Road, Olympia, **LONDON** W14 to play **AD&D, Traveller, RuneQuest, Call of Cthulhu, Champions, Car Wars, Superworld, Aftermath**, etc. You are advised to turn up early taking any necessary equipment.

Death Dealers is an RPG society based in East **LONDON**, for people aged 18+. All RPGs played, with 'a violent **AD&D** campaign' starting on Sunday 20th May. SAE to Wayne, 59 Kiln Court, Newell St, Poplar, London E14.

In the **BLACKPOOL** area **Cleveleys Games Club** meets every Wednesday at 7.30 at the Darleigh Hotel, 16 Clegg Ave, Cleveleys. They play **D&D** and **AD&D** games among others. Contact Kevin Cropper: 0253 855511

Rowan Wilson advertised in #6 for other **Traveller** players in the **GUILDFORD** area. A club has now been established, the **Adulterated Sanity Roleplaying Gamers**, meeting fortnightly on Sundays, 2-6pm, in Hindhead, Surrey. To find out more, contact Rowan at 7 Rozeldene, Hindhead, Surrey GU26 6TW

Jaki North would like to start an **AD&D** club in **BANBURY**, Oxfordshire. If you would be interested contact Jaki c/o **Club Ref 1501**.

Clive Allcorn has just moved to **TUNBRIDGE WELLS** in Kent and wants to resume his roleplaying. He needs to find a group where he can begin with newly generated characters in a low level game. **Club Ref 1502**.

Jan Winterbottom, ex-Lcpl, wants to hear from other isolated gamers, or anyone interested in 'Dungeoneering', figures, etc. 94 Capesthorne Drive, High Crompton, Shaw, **OLDHAM**.

Forthcoming Events

The Convention season is well and truly upon us, with GamesFair, Ascon and SeaCon already over for another year. The following list is by no means comprehensive, but if your Con is not here, you obviously didn't tell us!

On July 13-16, we have **Manorcon '84** at the Manor House, **BIRMINGHAM**. Organised largely by postal Diplomacy players for others, this con features a Diplomacy tournament; though there will be plenty of other events including a wide variety of FRP games. Prices: £4 registration fee and £9.75 B&B. Further information from secretary Peter Calcraft, 25 Garners Lane, Davenport, Stockport.

It looks like Birmingham will be busy on the weekend of **November 9-11**:

The official National Diplomacy Championship and all that accompanies it at **Midcon** will be at the Royal Angus. Registration £6.

Novacon 14 will be at the Grand Hotel, with GoH Rob Holdstock. Membership £6. Contact Ann Thomas, 11 Fox Green Cres, Acocks Green, Birmingham B27.

Western Militaire, organised by Kingswood Military Modelling Association, will be at the Winter Gardens Pavilion, **WESTON-SUPER-MARE** on **18 August** from 11am -4pm. Club displays, modelling competitions, a wargaming display and trade stands will be there. 40p/20p admission.

Dragonmeet will be on **Saturday July 28**, with another chance to melt at the Central Hall, **WESTMINSTER**. There won't be a bar, but plenty of opportunity for playing RPGs.

For those in the frozen north **Albacon '84** is at **GLASGOW** Central Hotel on **July 20-23**. An SF con with the usual helping of films, talks, quizzes, and of course the D&D game, it costs £9. Guest of Honour will be Harlan Ellison. For more details write to Ms F J Nelson, 62 Campsie Road, Wishaw.

ScotModex '84 will be 'the first major Models and Hobbies Exhibition to take place in Scotland.' At the Royal Highland Exhibition Hall, **Ingliston, EDINBURGH** on **21-24 September**, there will be trade stands, demonstrations, slide shows and competitions. Contact Mary White, Argus Specialist Exhibitions Ltd, Tel: 04427 73291

Back in GLASGOW, **ConQuest**, a 'Science Fantasy' con, will be at the Ingram Hotel on **October 12-14**. GoHs Wendy and Richard Pini, plus films, discussions, writing competition, art room, and more. Attending membership £12, accommodation available. Send SAE to Pat Brown, 104 Pretoria Rd, Patchway, Bristol for more details.

For June we have last-minute news of **LinerCon**. This four-day cruise from **NORTH SHIELDS to Bergen** had to be brought forward to **June 9-12** because of organisational problems, and the minimum price is now £41. Phone Larry Edgar on 0385 886596 if you want to go: you never know, there might be a vacancy!

Leeds Wargames Club will be running **FIASCO '84** at **PUDSEY Civic Hall** on **Saturday 23 June**, with the annual Club Wargames Competition, and no doubt some RPGs too. To find out more, contact A D Scott, 15 Fulmar Way, Thorpe Hesley, Nr Rotherham.

This year's **MythCon** is moving to **HULL**, to the Humberside College of Higher Education, on the weekend of **7-9 September**. Attending membership costs £10, single accommodation will be available. No news of guests at present, but Penny Hill will have details: 53 Glencoe St, Hull.

zines... zines...

Press Cuttings *continued from page 32*

MAD POLICY ZINE POLL '84

1. **Eligibility**: Any European amateur 'zine concerned with postal gaming and which has published at least 2 issues since Jan 1st 1984.

2. **Voters**: A voter must vote for at least two 'zines and should vote for every 'zine he reads regularly. Editors and co-editors may not vote for their own 'zine.

3. **Voting Method**: Votes should be given for each 'zine in the range 1 (low) to 10 (high), to one decimal place. You can give several 'zines the same rating.

4. **Deadline**: Votes to reach Richard by Thursday, July 19th.

5. **Results**: To appear in MP 99 in early August and **IMAGINE** magazine's October issue (#19).

Zine Addresses: **Warlock**, Ian Livingstone & Steve Jackson, available from newsagents and some bookshops (95p); **Heroes**, Avalon Hill, 650 High Road, North Finchley, London N12 0NL (??)

Tortured Souls, Beast Enterprises Ltd, Divinity Rd, Oxford (£1.95); **SEWARS**, Chris Baylis, 12 The Fryth, Basildon, Essex (60p); **Journal of the Senseless Carnage Society**, Simon Hartley, 5 Burgh Heath Rd, Epsom, Surrey (50p + 15p P&P); **Demon's Drawl**, Jeremy Nuttall, 49 Longdown Rd, Congleton, Cheshire (45p)

Tales From Tanelorn, Matt Williams, 24 Moor St, Earlsdon, Coventry, W Midlands (50p); **Rapscallion**, Steve Norledge, 75 Hawkhurst Way, W Wickham, Kent (40p); **Rolegaming**, Paul Mason, 24 Moor St, Earlsdon, Coventry (20p + 15p P&P)

Lankhma Star Daily, Robert Nott, Rosslyn, Wellington Rd, Porthleven, Cornwall (40p); **Psychopath**, Mike Dean, 32 Newlands Ave, Scarborough, N Yorks (40p)

Greatest Hits, Pete Birks, 65 Turney Road, London SE21 7JB; **Acolyte**, Pete Tamlyn, 2 Poplar Rd, The Coppice, Aylesbury, Bucks (sub); **Inflammatory Material**, Simon Billenness, 20 Winifred Rd, Coulsdon, Surrey (35p); **Lokasenna**, Brian Dolton, 6B Elliston Rd, Redland, Bristol, BS6 6QE (50p)

Year of the Rat, Ian Marsh, Avalon, Grams Rd, Walmer, Deal, Kent (??); **School for Scandal**, Trevor Mendham, 53 Towncourt Crescent, Petts Wood, Kent (sub); **The Wind's Third Quarter**, Graham Staplehurst, 277 Church St, Clissold Park, London N16 (??)

Walamalaysia Gazette, Dave Thorby, 200 Lavender Hill, Enfield, Middx (7p + postage); **Ode**, John Marsden, 17 Church Road, St Leonards, Hastings (40p); **Hopscotch**, Alan Parr, 6 Longfield Gardens, Tring, Herts (25p + postage); **Take That You Fiend**, John Harrington, 13 Beechwood Gardens, Rainham, Essex (35p); **Cut & Thrust**, Derek Wilson, 321 Headley Road East, Woodley, Reading, Berks (35p); **Cut & Thrust** (South Dorset Military Society Newsletter), Stuart Calder, Flat 4 Inverclyde House, Inverclyde Road, Lower Parkstone, Poole, Dorset (??)

War Machine, Wargame News, Mike Costello, Emjay, 17 Langbank Ave, Rise Park, Nottingham (£1.25/70p); **Fantasy Advertiser**, Martin Lock, 3 Marlow Court, Britannia Square, Worcester (50p); **Mad Policy**, Richard Walkerdine, 144 Stoughton Rd, Guildford, Surrey (sub).

Fantasy Media

*Colin Greenland, author of **The Entropy Exhibition** and co-editor of SF magazine **Interzone**, reviews the latest additions to the fantasy/SF media.*

'I thank God I live in a country where the best and the finest in a man can be brought out.' The country? America. (Oh, you guessed.) The man? John Glenn, Apollo astronaut, proud possessor of **The Right Stuff** (Warner, 15). The stuff? Well, it's the stuff heroes were made of, according to the publicity; and that's what Philip Kaufman sets out to examine in his film of Tom Wolfe's bestselling novel. From the first daredevil assaults on the 'demon' of the sound barrier by air aces of the forties, to May 1963 when 'Gordo' Cooper, bad boy of the troop, made good in the last Apollo flight, Kaufman chronicles the US Space Program with awe and admiration.

Given the congratulatory tone of the film, it managed to entertain perfectly this reviewer, whose heart does not generally thrill to recall the Golden Age of the Space Race. The character portrayals are extraordinarily sympathetic when you think what wallys they must have been for NASA to pick them in the first place. Kaufman wisely makes much of the dehumanizing effects of the training which took tough cowboy test pilots out of Pancho's Happy Bar & Riding Club at Edwards Airfield, the High Desert, California, and turned them into 'college-trained chimpanzees'. The best and finest in a man? Perhaps. It is the film's willingness to question that idealism, while laying down some very fine footage of things that are moving *very* fast, which makes The Right Stuff thoroughly absorbing for nearly three and a quarter hours.

In another age the courageous venturers were the men who set out in wooden ships to seek the mythical North-West Passage to the Orient, or colonize the suspect paradise of the New World. One such was Sir Humphrey Gilbert, step-brother to Walter Raleigh, who went down with his ship the *Squirrel* in heavy seas off the Azores, on his homeward voyage in September 1583. When he woke up it was 1983 and he was being pulled aboard the US submarine *Slocum*, along with 86 other unfortunates plucked from several millennia of Earth's history by 'a power not of Christ' — to wit, the US Navy's Project Vulcan. At least, that's what Stuart Gordon has to tell in **Fire in the Abyss** (Arrow, £1.95). He makes a splendid job of recreating Sir Humphrey, a real historical figure, in this alarming, bewildering world of modern scientific and political intrigue. 'Humf', as he becomes, has little patience with the antiseptic confines of the secret establishment where these 'Distressed Temporal Immigrants' are kept for processing. But even his mighty ego is overcome by the characters who crowd in thick and fast: Tari the Egyptian Priestess; Karel Blund the Viking *Space Invaders* freak; Krononutz rock band; Lorraine and the Lorry People who look like being the survivors of the violent collapse of Britain. Colourful writing with an unusual message.

Vikings again. The *fylgja* is an ancient demonic deathwish. 'It's like a piece of bad luck. Only it walks.' It walks into Stephen Gallagher's excellent thriller **The Follower** (Sphere, £1.95). The members of the Teamverk survey at Tromstad mine sense its presence, find its tracks and teethmarks on their equipment, see it in the distance, a silhouette like a big dog or a wolf. But there are no wolves around Tromstad. Meanwhile John Visco, driven by the desperation of six years' unemployment, armed only with degrees in geology and micropalaeontology and a crumpled letter of introduction, is making his own penniless trek north to ask Teamverk for a job. Some hope. Is it Visco the jinx is after? or is it Jerry Fraser, the introverted junior field geologist, whose girlfriend Sara is Visco's guide? Gallagher knows the secret of good supernatural horror. He keeps the gunk and gore to a bare minimum, and screws the emotional tension up tight from the first, so that you really care about the characters and their perils, supernatural and otherwise. It is the precision of his plotting and his close attention to detail that makes the horror matter.

Now that he has given up writing it, fans of Michael Moorcock's sword and sorcery could do worse than turn to **Frost** (Unwin, £2.95) by Robin W Bailey. This tale of a raven-haired warrior-witch on the run and getting caught up in an apocalyptic war has much of Moorcock's vision. Frost and her fellow mortals toil in the machinations of Higher Powers who are themselves mere pawns of Inscrutable Gods who... and destiny is about as comprehensible as a Le Carré plot. Bailey also shares Moorcock's preference for attractive characters with chips on their shoulders, and for sending them on terrifying quests with no information and half their powers taken away before they start. It's hard work, heroism.

My illustration this month is a still from the video of **The Last Unicorn** (Precision, U), an animated version of one of my favourite fantasy novels. Peter Beagle's original (also published by Unwin, £1.95) is poetic, mischievous, bitter-sweet. The last unicorn goes looking for the rest of her race, accompanied by Schmendrick, an incompetent Jewish magician who disguises her as a human princess. I'd like to be able to tell you the video is even half as good, but unfortunately my deadline has arrived before my review copy. Perhaps I can let you know next time.

Colin Greenland

Colin will review more books, films and videos with special appeal for adventure gamers next month.

It's like this.... only different....

Some of you out there may have picked up this magazine, and drifted to this page, in the hope of greater enlightenment about the mysterious world of role-playing. Derrick Norton hopes you find it.

At an FRP convention a few players are gathered in the coffee lounge discussing various incidents encountered by their favourite characters. Rick, a devout player of the **AD&D**™ game, opens the proceedings....

'So, anyway,' he begins, 'since my druidess character had the most hit points, she was "elected" to keep lookout whilst the rest of the party began to search the last room of the dungeon. One minute later, I was face-to-navel with a grinning Ogre-Mage! Not content with just trying to scare me to death, he had — rather uniquely for an Ogre-Mage — just cast a **slay-living** spell at me. Having made my saving throw, I began running back to warn the party, when I had to make another save, this time to avoid being frozen solid by a ray of cold. I managed in my save to dodge the ray, but none of the others were so lucky. There I was, a mere druidess, standing alone and unaided. I contemplated begging for mercy, but in the end decided otherwise and let rip with my last defence; a psionic blast. I discovered later that this Ogre-Mage was also a high level priest, and what with various magical bonuses he only needed to roll over a 2 to shrug off my mind-blast. And guess what he rolled? Yep, a 1!'

'You think you were lucky,' retorted Marcus, (a heavy-metal biker weaned on the **Traveller** game). 'I was in a scenario that nearly proved a real killer. It wasn't too bad at first, and we all thought that it would be an easy mission, a simple search-and-terminate job. The search part was quick enough, but what our far distant patron didn't tell us was that the target of the terminate phase was in fact a specially-bred mutant. Not only incredibly strong, he also possessed a self-healing skin that effectively negated 90% of all inflicted damage! In the end we had to use our last 'HOT-TOX' gas grenade and rushed back to our ship before the place melted around our ears. With systems green-to-go, there was a malfunction in the station-side airlock. Nothing serious, so I shot down with sonic screwdriver at the ready. However, as I arrived, so did a troop of mega-mercenaries, in full battle-dress and armed to the teeth! Knowing I had about 2 seconds before I became a stain on the plastiflex wall, I instigated a repair procedure 'LR' (Last Resort) and gave the control panel a hefty kick. Rolling 2D for the result, I saw 12 beautiful spots! To my knowledge, I'm the only person in the world with an Electronics-5 foot.'

Having listened to all this, David, the third member of the group, recalled a similar episode that had happened to Lei Chung, his Samurai in the land of Nippon. 'If you think your characters were lucky....'

And there we leave them — three heroes continuing their nostalgic ramblings far into the night. To all intents and purposes either a load of gibberish or a perfectly normal conversation, intelligible to even the newest FRP recruit.

With the advent of the Basic D&D system, a new era in gaming was launched. Its initial and continued popularity has led to a wide choice of alternative role-playing games, in which ardent players can develop characters. Given such a rich profusion of FRP games, the beginning player may naturally wonder as to the relative merits of one game over another. Rather than trying to explain the rules of the game in a mechanical sense, I hope to give you an understanding of what the games are about, and why each bears a resemblance only to other RPGs, and not to any other kind of game, even with the same theme.

For it might seem, on first inspection, that all the RPGs are different. Not only does each have its own set of rules (relating to the actual mechanics of play), but each also is unique with respect to the 'world' it offers to players. For example, if one compares the **AD&D** game to **Traveller**, the 'fantasy' worlds could not be more different. Furthermore, while a beginning AD&D character is a total novice, Traveller characters are already hardened veterans, highly skilled in their 'chosen' profession. How then does a beginner sort out just what a role-playing game is — are they as different as chalk and cheese, or variations on a theme?

In the opening paragraphs to this article, enthusiastic players like Rick and Marcus were both able to comprehend the dilemma faced by the other's character. The complexity of the accounts is only present at a superficial level; the differences are only with respect to the actual terms used. At the heart of each there is a similar story line: 'character thinks easy task lies ahead... character gets in a mess... character escapes with a bit of good luck'. To borrow a concept from the field of linguistics, both accounts have the same 'deep-structure' (the underlying ideas outlined above), but differ in the 'surface-structure' (the actual terms used to describe those ideas). Thus players of even limited experience have the ability to comprehend an account (eg Rick's) by reference to their own experience of other games. A rough example would be the mental substitution of the term 'battle-dress' for the term 'plate-mail +5' or vice versa. The concept is the same in both cases, meaning as it does a suit of expensive and extremely useful armour.

Given this underlying 'correspondence' between FRP games, how true is it that they are very different from each other? To my mind there is, within FRP games, a broad division

possible. On the one hand those topics that are specific to a particular game, and on the other, topics that are independent of any one game. I would like to call these two areas 'character-centric' and 'player-centric' respectively.

The first can be seen as ideas, theories and advice directed towards a player's hero or heroine. Thus articles on this topic might give advice on how to role-play Paladins in the AD&D game, or list new weapons for **RuneQuest** characters. For referees, such articles might give the statistics for new monsters, or outline a system for generating the weather at any particular time. Thus in the main, character-centric ideas are specific to a certain game, and so emphasize the games' differences. However, without underestimating the effects of these differences, one can also see that FRP games share a certain degree of common ground, from spies to gunslingers and from magic to technology. This common ground can be termed 'player-centric', and is the second area of the division mentioned above.

This area is slightly more abstract in nature, since it concerns itself with the behaviour of players and referees. It can be seen to include the unwritten 'code of conduct' that is present in all role-playing games and so can be summarized as the 'spirit of role-playing'. The best way for a beginner to envisage this admittedly nebulous quality is to view it as akin to the idea of sportsmanship. So in this respect FRP games actually have a lot in common.

Clearly, the degree to which FRP games are similar depends upon the sort of topic under discussion. Having said all that, it is usual for the differences between games to be more apparent than their similarities. In magazine articles, for instance, the content is more often than not character-centric: new character classes, new monsters, new weapons and so on. This is not to say that such material is a waste of space, only that it emphasizes the differences between games. The similarities are thus overshadowed to some extent, which is a shame since they are just as important to the games as new and original additions. While cynical players might not consider the idea of player-centricity to be of any relevance to the game they play, one might reflect on the type of game such a person does play. Since the term incorporates the notion of 'gentlemanly behaviour', one can see that a disdain for this can only promote the development of 'oneupmanship'. For FRP games such a trend is destructive.

On the contrary then, the decision to bear/not bear in mind the spirit of role-playing does affect the type of game an individual plays. Far from being an abstract consideration, such ideas are, in effect, unwritten rules. Therefore, they can influence many aspects of play.

As FRP games become more widely known, the spirit of the game should be borne in mind by all. Otherwise, many potential and new players will see instead of proper role-playing a mere sham. A corrupted, second-rate version of what true role-playing is all about. Beginners are the lifeblood of any hobby or sport, and they pick up many things by example. Unfortunately this applies to bad habits as well as good ones.

D C Norton

Did you find this article helpful? What kind of beginners' material would you like to see in IMAGINE magazine? Write and let us know what would most aid your role-playing.

DISPEL CONFUSION

Role-playing games have complex rules which are open to interpretation - which sometimes causes problems when two gamers interpret them differently. ***Dispel Confusion*** *is a column intended to help by providing answers to rules questions.*

At present we mainly answer questions about TSR games. While the answers we give are not fully 'official', we do have contact with the designers and a good deal of playing and refereeing experience.

An answer column needs questions, so send yours to: ***Dispel Confusion, TSR UK Ltd, The Mill, Rathmore Road, CAMBRIDGE, CB1 4AD.*** *If you don't want to wait for your question to appear in the magazine, please enclose an SSAE.*

DUNGEONS & DRAGONS® and ADVANCED DUNGEONS & DRAGONS® games

Q. If a paladin's charisma drops to 16, does that character stop being a paladin? *(Advanced)*

A. No. The minimum scores required for a character to become a paladin, magic user or whatever apply only when the character is created, not once the character has started adventuring. A paladin is particularly vulnerable to changes in class — if the character's behaviour strays from Lawful Good, then paladinhood is lost and the character becomes a normal fighter.

Q. What is the 'jester' mentioned in issue 11 of IMAGINE magazine? *(Advanced)*

A. The jester is one of the new, official character classes that we haven't seen yet — and possibly the replacement for the bard. The character classes which were planned are the jester, savant (a magic user subclass), mystic (a clerical subclass), mountebank (a thief variant) and the Grand Druid (a 15th level green fingered genius).

Q. What exactly does a beholder's anti-magic ray do? *(Advanced)*

A. The anti-magic ray of the beholder's eleventh, central eye is listed as having a 14 inch range in the **Monster Manual** — its effects are not given.

The Ecology of the Beholder in DRAGON® magazine 76 suggested that the ray only cancels spells and spell-like powers — thus a magic user cannot cast spells or use a **wand of fireballs** while in the beam, but a fighter using a **longsword +1** is unaffected. This interpretation makes the eye very powerful.

The other possibility makes the beholder a really fearsome creature — as if it wasn't bad enough already — the ray cancels all magic within its beam, spells, spell-like powers, magical bonuses on armour and weapons etc.

Q. How are weapon proficiencies worked out for multi-classed characters, such as fighter/magic users? *(Advanced)*

A. Characters who opt to be multi-classed suffer a number of penalties because of their lack of specialisation. Experience points have be divided between the classes — even when progression is no longer possible — and overall progress is slower, even though the character is a well-rounded end product.

We suggest that weapons proficiency is an area where multi-classed characters are as good as their fully specialized colleagues. A multi-classed character has the best proficiencies of his or her chosen classes — eg, a cleric/fighter/magic user would be treated as a fighter in respect of weapon proficiency.

DRAGONQUEST® game

Q. What is an estoc, which is listed in the Swords section of the Weapons Chart?

A. An estoc is a variety of short sword. The Oxford English Dictionary states that the word originated in France, so it is reasonable to assume the weapon did also. According to one of our other sources, an estoc is a narrow bladed sword with blunt edges, used to thrust at an opponent. This fits in with the 'A' class damage (thrusting weapons) that it inflicts in DRAGONQUEST game terms.

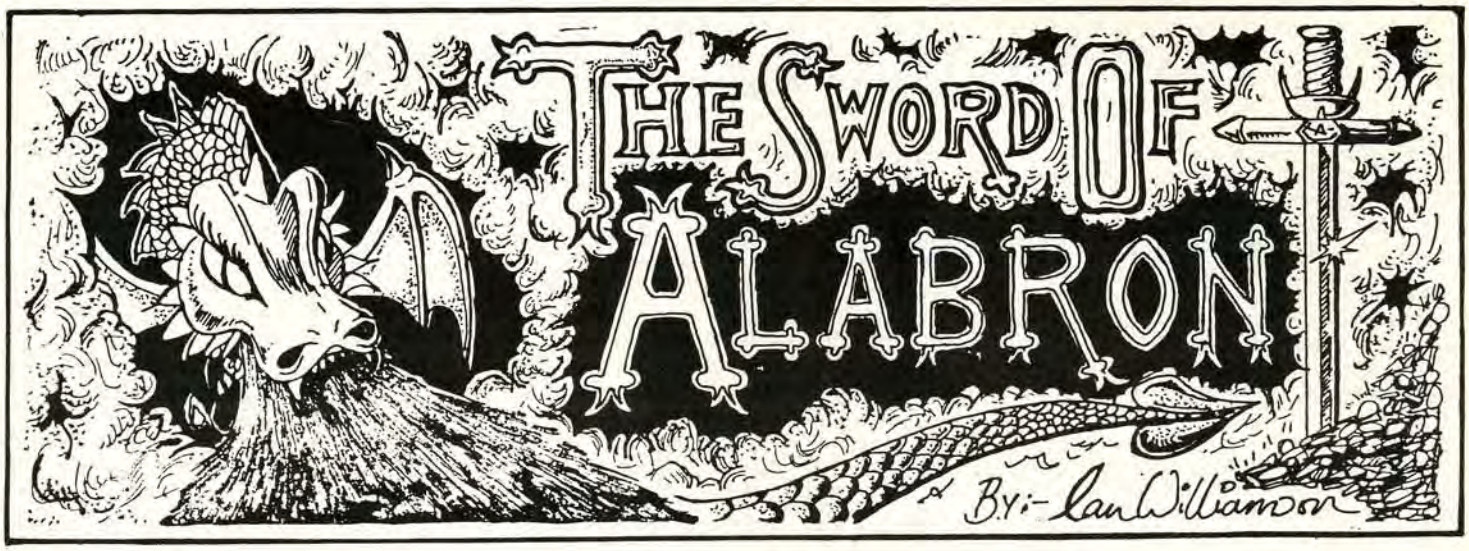
Q. Does nerve poison — say from a snake bite — act without any time limit, as the rules seem to imply?

A. Nerve poisons have two limits imposed upon the number of Pulses during which they inflict Damage Points. Firstly, they will stop inflicting damage when the affected character takes an antidote. Secondly, they will stop when the affected character dies. Snakes are deadlier opponents than they look, and even a 'minor' wound can kill the toughest creature.

Multiple bites by a single snake will not double, treble or quadruple the number of Damage Points done per Pulse by the poison, but cruel GMs might decide that bites from different species of snake (having slightly different poisons) are cumulative in their effects.

So don't fall into snake filled pits!

Mike Brunton, Graeme Morris, Phil Gallagher & Jim Bambra


THE SWORD OF ALABRON
By:- Ian Williamson

ALABRON IS FOUND; AWESOME AND UNTOUCHABLE...BUT WHERE IS THE DRAGON?
(pssst) BOG - WHERE ARE YOU?
AH...THERE YOU ARE! NOW, I DONT USUALLY DO THIS BUT, I'M WILLING TO GIVE YOU ONE WHOLE GOLD PIECE..
"...IF YOU'LL JUST HAVE A PEEP AROUND THAT NICE, INTERESTING CORNER THERE AND TELL ME WHAT YOU FIND."
GPRRRRRR
GRRRRRRR
GP
GOOD BOY

HEE WIZ'D, BOG'S MINE
IT WAS ONLY AN ORC AUCHTER.
IT WUS A GOLD PIECE AN' ARM HIS MANAGER.
"WHAT WOULD YOU DO WITH A PIECE OF FOOLS GOLD?"
BRIBE RENDENCLAW SNOWDEMON?

FOR ALABRON!!
NOO THA'S MORE LIKE IT PALADIN.
AI'LL TEEK THE HEED
...AND I THE BODY!
THERE IS NO OTHER WAY
PITY...
...I'LL JUST SLIP AWAY WITH THIS HERE SWORD THEN.
ALABRON, HOWEVER, HAS OTHER IDEAS
@%*
TALK ABOUT ALIGNMENT CLASH!
BARRR
WHILE SNOWDEMON LOOSES HIS FUEL.
CRAK
M..M.M.MY S..S..S..SWORRDDDD
MAINLY OVER THE PALADIN - JUST FOR A LAUGH.

S'POSE Y'THOUGHT THA WUS CLEVER DRAGEN?
WELL, PRETTY COOL AT LEAST
M..M..M..MUST B..BE A REAL H..H..HERO AND R..R..R..REACH..A..A..ALABRON N-N-N.
BUT, AS CHAOS REIGNS, NIGHTSWIFT CHOOSES HIS MOMENT TO MAKE THE MOST STUNNINGLY MELODRAMATIC REVELATION OF THE STORY... SO FAR.
REMEMBER ME.. SNOWDEMON?
"HA! HA! WILL YA LOOK AT THE WIZ'D" SCREAMS AUCHTER, IMMEDIATELY FORGETTING THE FIGHT AND CREASING UP ON THE CAVERN FLOOR HELPLESSLY...
"HEE..REG? F'CRYING OOT LOOD. LOOK AT THE BLOOMIN' WIZ'D WILL YA?"
Hmmm... NOW LET ME THINK.. WELL.. NOW... Hmm... THE EARS LOOK FAMILIAR BUT... Hmm... CANT SAY I DO.. REALLY.
THE DISTRACTION IS ENOUGH.
REG THROWS HIS WHOLE WEIGHT BEHIND ALABRON— —AND THE RESULT IS INSTANTANEOUS.
AAAA

Games

FOR WAR, FANTASY AND SCIENCE-FICTION GAMING

50-54 Manchester St., Liverpool L1 6ER. Tel: 051 236 2605

Unit 20, Merrion Centre, Leeds 2. Tel: 0532 456376

63 Allerton Rd., Liverpool L18 Tel: 051 722 9022

MAIL ORDER 85-87 Victoria St., Liverpool L1 6DG. Tel: 051 227 1505

TRADE 89 Victoria St., Liverpool L1 6DG Tel: 051 236 2605

ROLE-PLAYING GAMES by FGU

CHIVALRY & SORCERY Second Edition
Chivalry & Sorcery: 3 volume boxed set £14.55
C & S Sourcebook: revised edition £5.85
C & S Sourcebook 2 supplementary material £4.75
Swords & Sorcerers revised second edition £4.35
Bireme & Galley C & S naval combat £10.95
Castle Plans 25 mm scale castle floor plans £3.95
Fortification Plans 25 mm floor plans £3.95
Homes & Hovels 25 mm cut-out medieval buildings £4.35
Towers for Tyrants 25 mm cut-out medieval keep £5.25
AFTERMATH – post holocaust rpg. boxed £16.95
Into the Ruins. Aftermath scenario book £3.95
Operation Morpheus. Aftermath scenario book £5.85
DAREDEVILS rpg set in the 1930's.
Boxed Set rulebook, scenarios, ref's screen £10.95
Daredevils Adventures, book of three complete adventures £3.65
PRIVATEERS & GENTLEMEN – naval rpg 1755-1820
Boxed Set rules, charts etc £12.50
BUNNIES & BURROWS – rabbit role-playing £4.35

VILLAINS & VIGILANTES 2nd Edition – Boxed set £8.75
2nd Edition rulebook only £4.35
Crisis at Crusader Citadel – intro adventure £3.65
Death Duel with the Destroyers – V & V adventure £3.65
Island of Dr. Apocalypse – V & V Adventure £3.65
FORCE – V & V adventure £3.65
Opponents Unlimited V & V NPC's and their organisations £3.65
WILD WEST western role playing
Boxed set rules, maps, charts etc £7.95
Trouble on Windows Peak. Wild West scenario pack £2.95
BUSHIDO Detailed rpg set in the Land of Nippon
Boxed set, rule books, maps, charts, tables etc £12.95
Valley of the Mists Bushido Scenario pack £3.65
OTHER SUNS – Challenging sf rpg
Boxed set: 2 rulebooks refs screen and charts £11.75
MERC modern mercenary rpg, skirmish wargame
Boxed set, rules, plastic overlay, charts etc £9.55
Merc supplement; more rules & skills £3.65

DAREDEVILS™
HAVE ADVENTURES!
YOU CAN TOO!
£10.95
DAREDEVILS is a role playing game of action, intrigue, and adventure. The time is the 1930's when larger-than-life heroes stalked crime in the streets and traveled the globe fighting wrongs. Master villains, mysteries, furious gun battles and cliff-hanger escapes are all a part of a DAREDEVIL's life.
DAREDEVILS includes the rulebook, a referee's screen, and DAREDEVIL ADVENTURES with four ready-to-play adventures to allow you to start play quickly.
Also available: More Daredevils Adventures – 3 books packed full of more ready-to-play adventures.
Book 1: Deadly Coins £3.65
Book 2: Menace £3.65
Book 3: Supernatural Thrillers £3.65
FANTASY GAMES UNLIMITED

GRENADIER MODELS

Top quality metal figures from the best known miniatures company in the U.S. and now available in Britain. Below is a selection of their range. Send SAE for full lists.
CALL OF CTHULHU – Officially Approved range. **£7.95** per box.
Box 1: Adventurers **Box 2:** Creatures
DRAGONLORDS Excellent fantasy range. **£5.50** per box.
Box 1: Wizards **Box 2:** Halflings Box 3: Dwarves **Box 4:** Hirelings **Box 5:** Fighting Men **Box 6:** Specialists **Box 7:** Females
Box 8: Thieves **Box 9:** Wizard's Room **Box 10:** Horrors of the Marsh **Box 11:** Orcs of the Severed Hand **Box 12:** Subterranean Terrors **Box 13:** Adventurers – Golden Quest
AUTODUEL – Official **Car Wars** Miniatures all at **£3.25** per blister pack. Ten sets in the range.
OGRE MINIATURES – Official range **£3.25** per pack, unless otherwise marked
1. Ogre Mark V **£5.50** (1 per pack) **2.** 4 Heavy Tanks **3.** 4 Missile Tanks **4.** 4 GEV's **5.** 4 Howitzers **6.** 4 Mobile Howitzers **7.** 5 Light Tanks **8.** 2 Command Posts **9.** 4 Combine GEV's
Ogre Miniatures are to 1/285 scale
TRAVELLER – Official range. **£7.95** per box
Box 1: Imperial Marines. Boxes 2 & 3 – see below.
FANTASY LORDS – new fantasy range all at **£7.95** per box
Box 1: Dragons of the Emerald Idol **Box 2:** Skeletons – Raiders of the Undead **Box 3:** Elves of the Sylvan Brotherhood

NEW from GRENADIER

DARK CRYSTAL Official range £9.75 per box.
Box 1 & Box 2 both with figures from the film, paints & brush. Collectors scale.
TRAVELLER additions to the Official range.
Box 2 Adventurers **Box 3** Alien Animals
GI Assault Team Figures, paints & brush **£9.75.**

NEW FROM FGU

Lands of Adventure A brand new, historically based fantasy rpg. **£8.75.**
Seldons Compendium 2 Detailed plans of more Space Opera starcraft. This volume features warships **£4.35.**
King Over the Water The eagerly awaited first adventure pack for Privateers & Gentlemen. Seven Years War period packed with dastardly deeds and derring do **£4.35.**
Daredevils Adventure 3 (Supernatural Thrillers) Another book of selected adventures for the immensely popular Daredevils rp game **£3.65.**
Sydney: The Wilderness Campaign More Aftermath adventuring in Australia **£4.95.**

NICE DICE PRICE!

Standard polyset 6 dice £1.20
Or with inked numer... ..... £1.30
Deluxe polyse... ..... 1.30
Firebr... ..... .50
O... ..... .75
Tr... ..... .75
Or... ..... .95
Five... ..... 40p
30 sid... ..... 70p
30 sid... ..... 80p
Nickel/... ..... £1.00
Nickel/C... ..... 50p

*** STOP PRESS ***
DE LUXE DICE EVEN CHEAPER!
These fine, inked dice with glossy finish and rounded corners are now at the incredibly LOW price of
95p
for a six dice set!!

ARMORY ACRYLIC PAINTS

A fine selection of over 60 different colours including such esoteria as POMEGRANATE; BUBONIC BLUE: PALOMINO & NIPPLE PINK! More normal colours also available.
75p per .75 oz jar.
Send SAE for full lists.

BARCLAYCARD VISA

AMERICAN EXPRESS

WHY NOT ORDER BY TELEPHONE USING ACCESS, BARCLAYCARD, OR AMERICAN EXPRESS
save the trouble of sending a letter and cheque.
WE PREFER THIS METHOD. We can try to answer any queries and you will also be sure you are getting exactly what you want and sooner normally by return of post.
P&P: UK & BFPO: Order value over £6.00 – free
Up to £6.00 add 25p
OVERSEAS: Charged at cost. Please allow for this in your order. If in doubt write or phone.

OVERSEAS TRADE ORDERS WELCOME

FGU BOARDGAMES (BG) & RULES (R)

Diadem: Science Fiction BG £15.75
Lords & Wizards: Fantasy BG £11.95
Colony Delta: Science Fiction BG £9.75
Oregon Trail: BG. Good solo £10.35
Star Explorer: BG Excellent solo £11.95
Archworld: Rules for fantasy battles £4.35
Galactic Conquest: SF RPG rules £2.95
Odysseus: History based fantasy rpg £3.95
Royal Armies of the Hyborean Age: R £4.35
Starships & Spacemen: SF RPG £4.95

STANDARD GAMES & PUBLICATIONS

Cry Havoc – medieval skirmish game £9.95
City of Sorcerers – fantasy boardgame £9.95
Starship Captain – SF boardgame £12.95
The Village – extra map for Cry Havoc £2.45
The Crossroads – as above £2.45
The Forest – new map for Cry Havoc £2.45
Dungeon Accessories: box 1 ..... £2.95
Dungeon Accessories: box 2 ..... £2.95
Felt hex – cloth playing surface; blue, sand or green. All with printed hex grid £12.95
Clear Plastic Hex Sheet – overlay £1.80
Siege – NEW compatible with Cry Havoc £9.95
Thunde-rin' Guns – Old West excitement £6.99
Speed & Steel – Blitzkreig boardgame £9.00

TUNNELS & TROLLS
FANTASY GAMES SYSTEM

Rulebook (2nd edition) £3.95
Tunnels & Trolls. Boxed Set £6.95
Naked Doom Solo Dungeon £2.25
Sorcerer Solitaire Solo Dungeon £2.25
Sword for Hire Solo Dungeon £2.50
Labyrinth Solo Dungeon £2.25
Buffalo Castle Solo Dungeon £2.25
City of Terror Solo Adventure £3.95
Beyond the Silvered Pane Solo D £3.00
Arena of Khazan Solo Adventure £2.50
Weirdworld Solo Dungeon £2.25
Overkill Solo Dungeon £2.25
Dungeon of the Bear Levels 1,2,3 ..... £3.50
Uncle Uglies Underground £1.50
Circle of Ice Solo Adventure 75p
Abyss Solo Adventure 75p
Goblin Lake Solo Adventure 75p
Catacombs of the Bear Cult 1 ..... £3.00
Sea of Mystery Solo Adventure £3.00
Grimtooth's Traps Game aid £3.75
Deathtrap Equalizer Solo Dungeon £3.30
Blue Frog Tavern Solo Adventure £2.50
Misty Wood Solo Adventure £2.50
City Book Aid for all FRP systems £7.50
Sorcerer's Apprentice Magazine £1.75
Grimtooth's Too Game aid Vol 2 ..... £3.75
Gamesmen of Kasar £3.00

THE BEST IN SF from FGU

SPACE OPERA – complete, complex compelling.
OTHER SUNS – a totally new system which does not encourage shoot-em-up play.
Space Opera **£14.55** Other Suns **£11.75**
SCIENCE FICTION ROLE PLAYING COMES OF AGE

TSR UK Ltd.

D & D Basic Set rules, dice, ... £9.50
D & D Expert Set, rules dice, adv £9.50
D & D Expert Rules only £3.95
D & D Character Records sheets £2.95
A D & D Dungeon Masters Guide £10.95
A D & D Players Handbook £9.95
A D & D Monster Manual £9.95
A D & D Monster Manual 2 ..... £9.95
A D & D Deities + Demigods £9.95
A D & D Fiend Folio £9.95
A D & D Dungeon Masters Screen £4.95
A D & D Character Record sheets £3.95
A D & D Player Character Folder £3.95
A D & D NPC Character Record sheets £3.95
A D & D DM's Adventure Log £3.95
Rogues Gallery NPC stats £3.95
World of Greyhawk – revised boxed edition £9.50
AC1 – Shady Dragon Inn (D&D) £3.95
"Amazing" magazine 75p
MODULES – BASIC D & D
B1; B2; B3; B4; B5 ..... each £4.50
M1; (solo module) ..... each £4.50
MODULES – EXPERT D & D
X1; X2; X3; X4; X5; O1; M2 ..... each £4.50
AC2 – D & D Screen & Expert Mini-Module £3.95
MODULES – A D & D
S2 ..... £3.50
A1; A2; A3; A4; C1; C2; D1-2; D3 ..... each £4.50
EX1; EX2; G1-3, I1; I2; I3; I4 ..... each £4.50
L1; L2; N1; O1; S1; T1; UK1 ..... each £4.50
U1; U2; U3; WG4 ..... each £4.50
S3; S4 ..... each £5.50
I5; I6 ..... each £4.95
Dragon Magazine £2.50
Gamma World: NEW edition £9.50
G W Modules: GW1; GW2; GW3; GW4 ..... each £3.95
G W Mini Module & Referee's Screen £3.95
Boot Hill £9.50
B H Modules: BH1; BH2; BH3; BH4 ..... each £3.95
B H Mini Module & Referees Screen £3.95
Top Secret (including Module 1) £9.50
T S Modules: TS2; TS3; TS4; TS5 ..... each £3.95
TS Mini Module & Referee's Screen £3.95
Agent Dossiers (TS Character Sheets) £3.95
Gangbusters £9.50
G B Modules : GB1; GB2; GB3 ..... each £3.95
Starfrontiers (inc. Module 0) £9.50
Knight Hawks; for Starfrontiers £9.50
S F Modules: SF1 SF2; SF3 ..... each £4.50
S F Mini Module & Referees Screen £3.95
Fantasy Forest 4.95
Endless Quest Books ..... each 95p
Ares (S F/Fantasy mag + game) £3.95

ENDLESS GAMES

Floor plans for 15 or 25mm figures
Dungeon Plans – Labyrinthine £3.99
Dungeon Plans – Spacious £3.99
Cave Plans – Tortuous £3.99
Cave Plans – Cavernous £3.95

HERO GAMES

Champions – boxed super-hero rpg £12.75
Champions II – supplementary material £6.95
Enemies – NPC opponents for Champions. £4.50
Enemies II – more opposition £4.40
Island of Dr. Destroyer Champions module . £3.95
Escape from Stronghold – Champions module. £4.50
Espionage – spy role-playing game £10.95
Border Crossing – Espionage adventure £3.95
Deathstroke – Espionage adventure £4.50
Flextiles – plastic, 25mm, 2D scenery £3.50

JAMES BOND ROLE PLAYING GAME

Basic Game: rulebook £7.95
De Luxe Game: rulebook; game aids £11.95
Q Manual: equipment book £7.95
Game Master Pack: reference aids £7.95
Adventure Module – Goldfinger £5.95
Adventure Module – Octopussy £5.95
Adventure Module – Dr. No. £6.95

AVALON HILL fantasy/sf boardgames

Alpha Omega £11.95
Amoeba Wars £13.45
Dragon Hunt £13.45
Dune £13.45
Freedom in the Galaxy £16.95
Magic Realm £13.45
Starship Troopers £13.45
Titan £13.45
Wizard's Quest £13.45
Wizard's £16.95
Samurai £11.95
Circus Maximus £8.95
Gladiator £8.95
Down with the King £10.45
Elric £13.45
Dragon Pass £13.45
Gunslinger £16.95
Machiavelli £11.95
Powers & Perils £19.95

WORLD CLASS FOOTBALL – the Soccer Game
At last, the opportunity to be sick as a parrot or over the moon in the comfort of your own home! **World Class Football** is a statistics based game allowing matches between top British teams. 1st team squads are provided, with detailed cards for each player. Select a team, take each match as it comes and I'm sure you'll agree that, at the end of the day, **WCF** has got the work rate, the tight skills and the commitment to win everything in sight. Boxed with 4 top teams £11.00

BLADE

Mercenaries, Spies & Private Eyes £5.50
Jade Jaguar – MSPE adventure £3.95
Stormhaven – MSPE adventure pack £6.95
MSPE ADVENTURES ARE ALSO SUITABLE FOR HERO GAMES' **ESPIONAGE** AND VICE VERSA

★★★★★★★★★★★★

MAIL ORDER SERVICE

HERE'S WHAT WE OFFER:

- A **VERY** FAST TURN ROUND
- POST PAID ON ORDERS OVER £6.00
- INFORMATIVE **FREE** NEWSLETTER
- SPECIAL OFFERS
- TELEPHONE ORDERS BY CREDIT CARD

Details of how to order are given elsewhere on this page. Why not give us a try – you probably deserve a pleasant surprise.

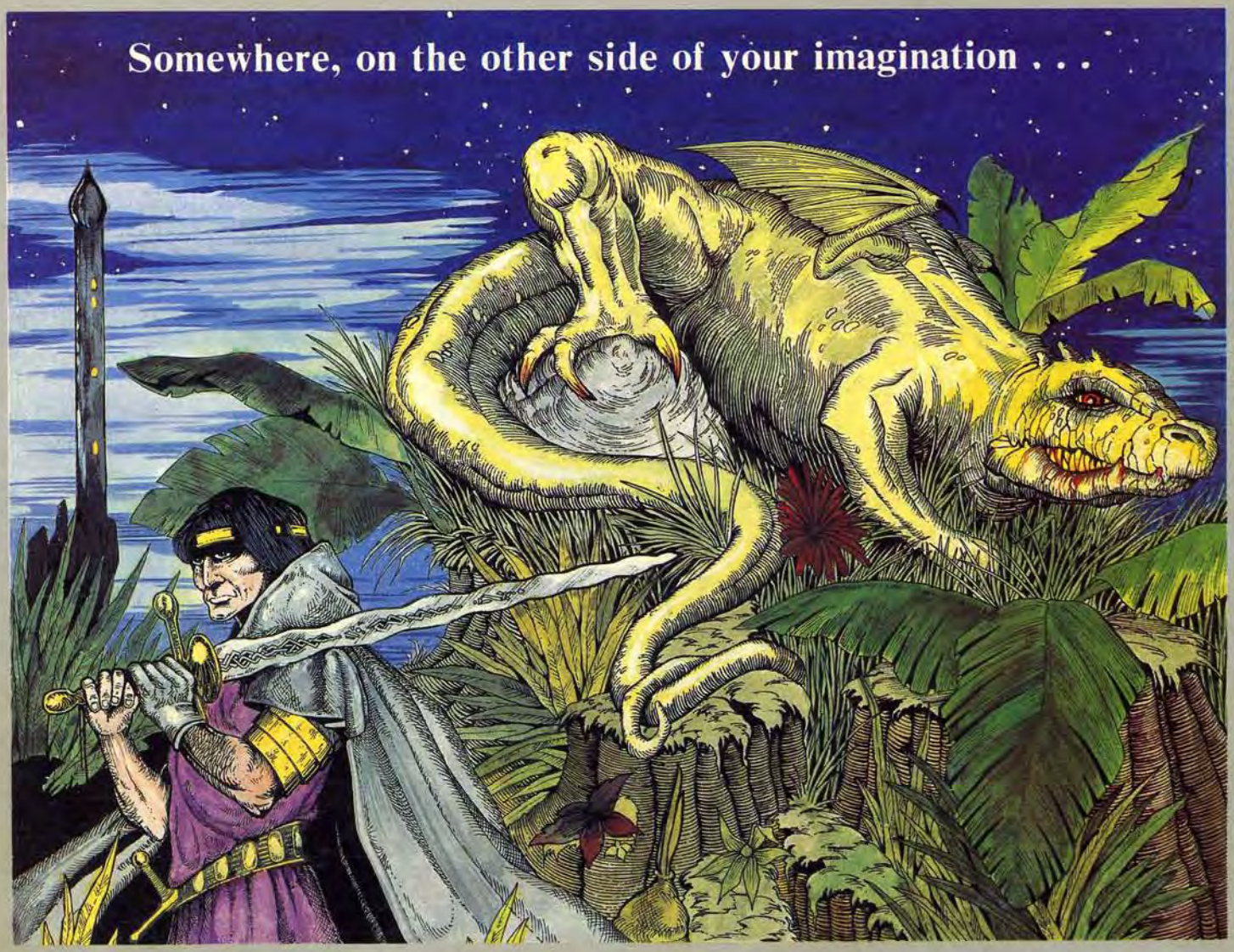
★★★★★★★★★★★★

TRADE ENQUIRIES
ALL ITEMS ON THIS PAGE ARE AVAILABLE TO THE TRADE
SEND FOR FULL DETAILS

TITAN BOOKS

Judge Dredd 1 * Judge Dredd 2
Cursed Earth 1 * Cursed Earth 2
Judge Caligula 1 * Judge Caligula 2
Judge Child 1 * Judge Child 2 * Judge Child 3
Judge Death * Ro-busters 1
ABC Warriors 1 * ABC Warriors 2
Robo-Hunters 1 * Robo-Hunters 2
all the above £3.50 each
Nemesis * Ro-busters 2
the above 2: £3.95 each

Printed by TAVISTOCK PRESS (BEDFORD) LTD., Manton Lane, Bedford MK41 7PG. Telephone: (0234) 58517. ISSN 0264-1399



. . . is a world where magic really works, werewolves lurk in lonely forests, fell magicians plot in ruined towers, dragons roam the skies and ghosts stalk empty graveyards. You have your wits and a sword...

. . . and a role-playing game.

If you have ever read a book or seen a film and thought 'I wouldn't do that!' when the hero does something stupid, then role-playing games are for you. Imagine a story where you can make decisions and change the outcome, a story where you are the hero or heroine . . .

This is what the DUNGEONS & DRAGONS® game is about. You take on the part of a character in a fantasy world. This character might be a dauntless fighter, a crafty thief or a skilful wizard – or even a dwarf, elf or halfling!

There is your imagination, guided by the rules, a few dice, pencils and paper. There are no limits to what you or the other players may attempt. You don't move a counter round a board – your character has exciting adventures in a world as fantastic as you want it to be.

TSR's DUNGEONS & DRAGONS Basic Set contains everything that you need to free your imagination and start playing. Within 20 minutes you'll be on a quest.

TSR UK Ltd
The Mill
Rathmore Road
CAMBRIDGE CB1 4AD

Telephone: Cambridge (0223) 212517

DUNGEONS & DRAGONS is a trademark owned by TSR Inc.